

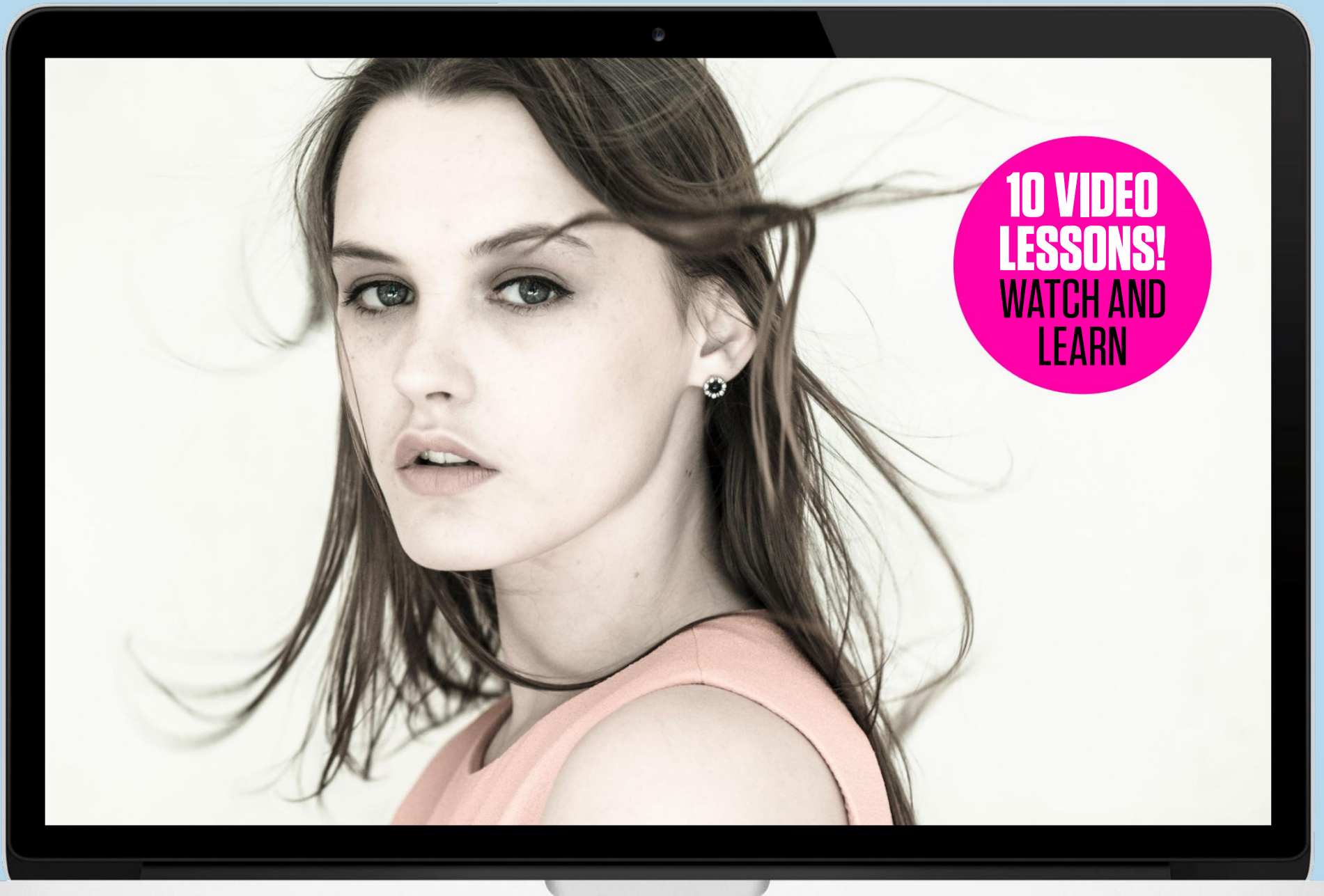
LEARN PHOTOSHOP CC & LIGHTROOM THE EASY WAY!

PRACTICAL

Issue 60 March 2016

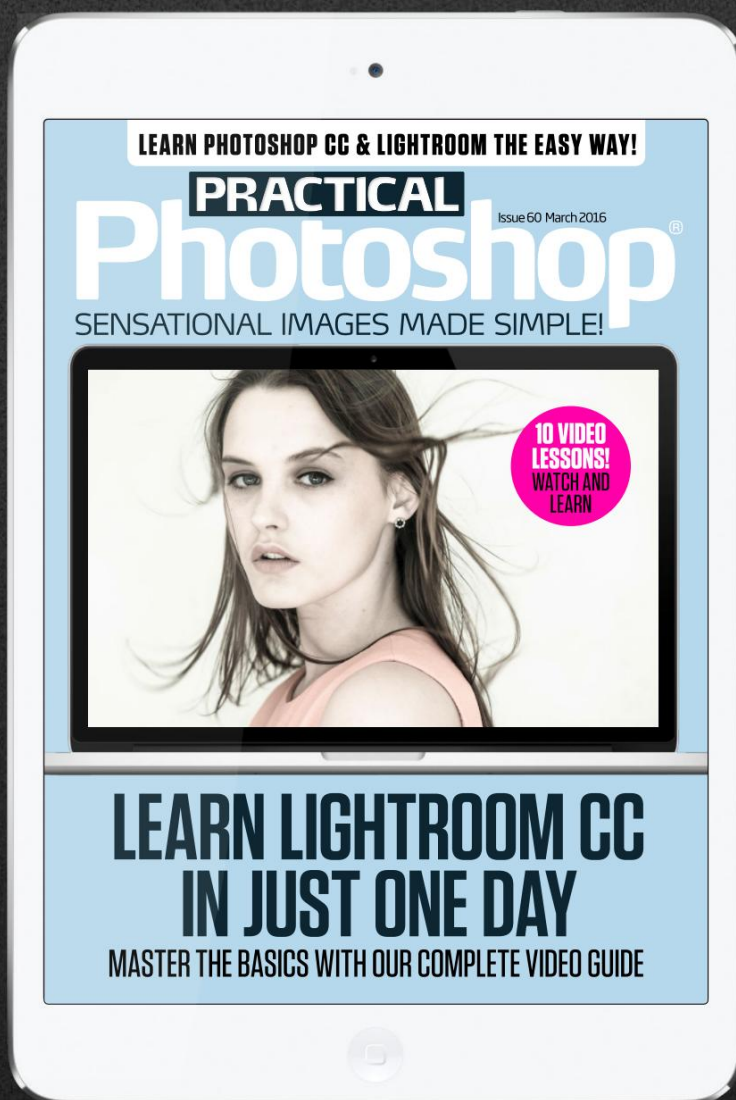
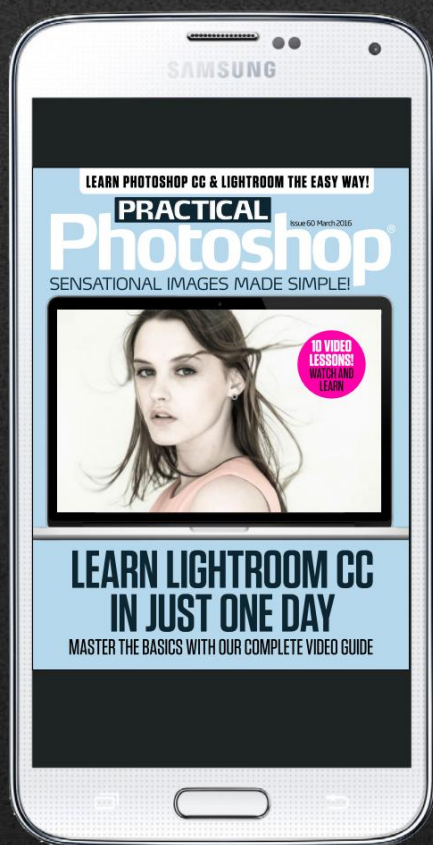
Photoshop®

SENSATIONAL IMAGES MADE SIMPLE!



**LEARN LIGHTROOM CC
IN JUST ONE DAY**

MASTER THE BASICS WITH OUR COMPLETE VIDEO GUIDE



DOWNLOAD THE PROJECT FILES

To download this issue's files, type the following link into your web browser on your PC or Mac:
<http://tiny.cc/g6bd9x>

“ Welcome to issue 60 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just \$19.99? ”



Lightroom is a powerful raw editor and much more besides – but one of its greatest strengths is that, unlike Photoshop, it doesn't take years to discover all its secrets. In fact, as this month's cover story shows, a day is all you need to master the basics.

James Paterson

James Paterson, Editor • james.paterson@futurenet.com

PRACTICAL Photoshop
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HIGHLIGHTS: WHAT'S INSIDE...

Photoshop news

■ Introducing Lightroom Mobile 2.0 for Android

Learn Lightroom in a day

■ Grasp the fundamentals in 24 hours

Get to grips with the Timeline

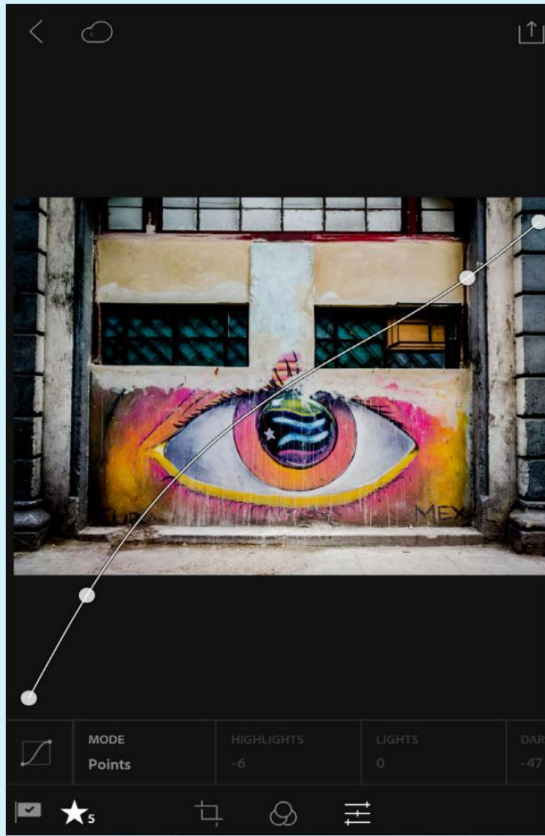
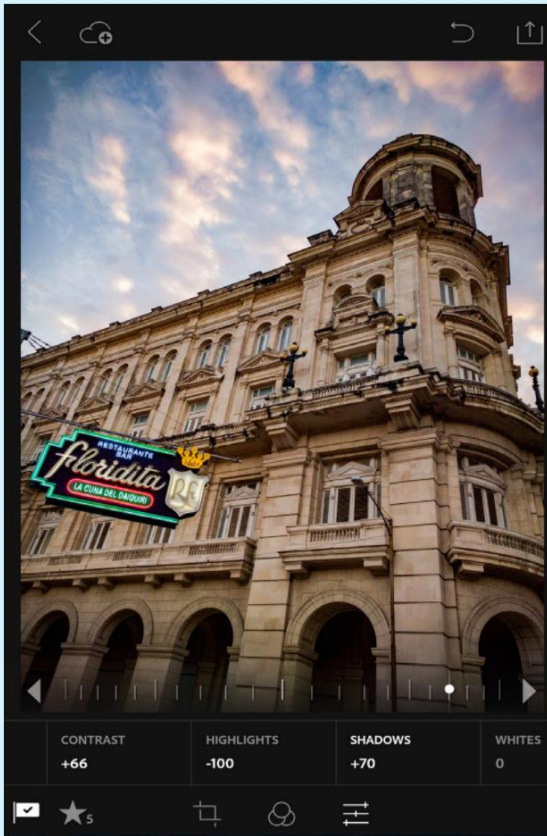
■ Learn how to blend video clips, animate graphics and more

Sensational sunsets

■ Blend several flash-lit shots into one stunning scene

Control color in Lightroom

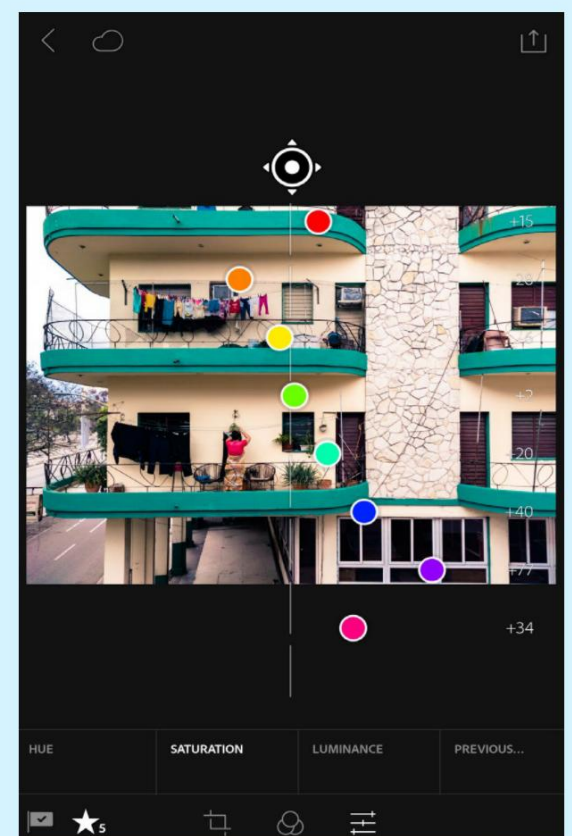
■ Get to grips with the powerful HSL color controls



Above left: With raw capture and editing on your mobile, you can pull back delicate cloud detail. Above right: You'll find the Point Curve among the tools in Lightroom Mobile 2.0 for Android.

start editing it on the go, and then finish off on your desktop.

The Capture command within the app offers 'shoot-through' presets that apply effects such as white balance changes over the on-screen camera feed, so you can see how an effect will work before you take the shot. What's more, the Android app has been updated to bring it into line with the iOS version of Lightroom Mobile, with updated features like split toning, dehaze, point curves, and the excellent Targeted Adjustment Tool. In fact, in terms of the feature set, the iOS and Android versions are now pretty much identical. Add in the raw functionality (which is something iOS devices won't allow for now) and - perhaps for the first time in Adobe's history of app releases -



The Target Adjustment Tool lets you adjust eight individual color ranges.

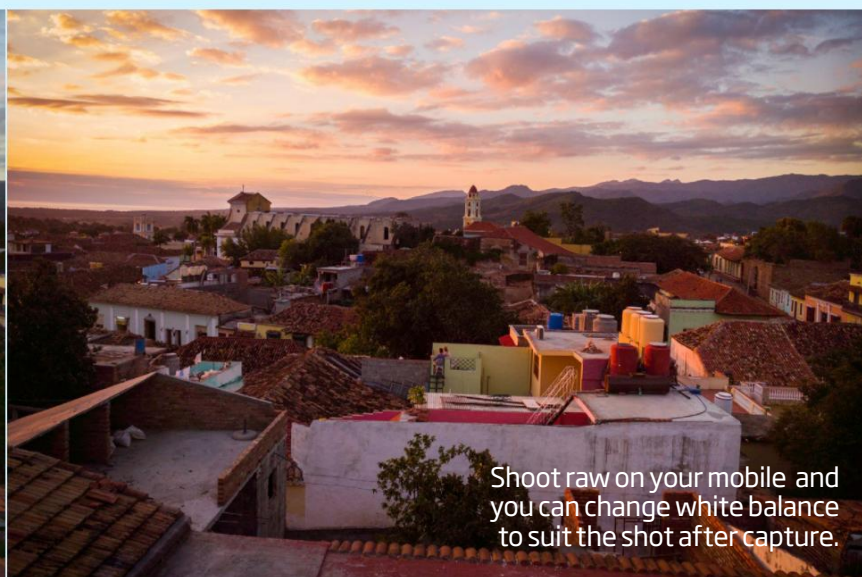
NEWS

LIGHTROOM 2.0 FOR ANDROID ARRIVES

The updated Android app trumps the iOS version with an innovative Raw Capture feature

With the release of Lightroom Mobile 2.0 for Android, Adobe is offering the first end-to-end raw workflow for mobile phone photographers - from raw capture to raw editing, with everything synced back to your desktop Lightroom app. Those with Android phones

have been able to shoot in raw format for a while, and now they can do so directly within Lightroom Mobile's own Capture command, which produces detail-rich DNG files. As such, the raw shooter's workflow becomes very streamlined: open Lightroom Mobile, shoot a raw photo,



Shoot raw on your mobile and you can change white balance to suit the shot after capture.

Android users can feel a little smug in the knowledge that they have the superior version.

Some might wonder why you should bother shooting raw on your phone: isn't it a bit overkill? For snaps, perhaps, but if you want the best quality, raw mobile photography means you can enjoy many of the same benefits as SLR owners: an

expanded dynamic range so you can pull extra detail out of the highlights; extra color information so you can set the white balance after the fact; and a bulletproof image file that's impossible to overwrite. And - unlike JPEGs - raw files never lose quality through repeated opening and closing. Of course, the downside to this is increased image file sizes:

one raw file occupies the same space as at least five JPEGs, so your phone will clog up far more quickly.

It's a big step forward for Android mobile photography - but Android tablet users will have to wait. Unfortunately Raw Capture is only available on mobile phones for now, but Adobe says that'll be rectified in an upcoming release.

X-RITE CALIBRATION TOOLS COME WITH A YEAR'S FREE PHOTOSHOP



If you're looking to get yourself a color calibration kit for your monitor, then X-Rite has an interesting offer: purchase the i1Display Pro and ColorChecker Passport Photo bundle, and receive a one-year Adobe Creative Cloud Photography subscription. The gift, worth £102, is valid for customers who

purchase the bundle between 1st February and 1st May 2016.

The offer brings together X-Rite's popular calibration tools with Adobe's Photoshop CC, Lightroom CC and mobile apps package. The i1Display Pro scores highly in tests undertaken by our sister magazine Digital Camera. A calibrated and profiled display is

a critical element in a photographer's digital workflow, and the i1Display Pro ensures that your screen display is accurate and matches the image you captured. The ColorChecker Passport Photo is another useful tool for those who want accurate colors. Simply take a shot of the chart during a shoot then use it to match colors

in Lightroom or Photoshop. The i1Display Pro and ColorChecker Passport Photo bundle is priced at £291. Visit www.xritephoto.eu/adobe for details.



PRACTICAL
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LEARN LIGHTROOM CC IN A DAY

Master the essentials in a single day
with our comprehensive guide to
the seven Lightroom Modules

LESSON 1
LIBRARY
MODULE
60 MINUTES

LESSON 2
DEVELOP
MODULE
90 MINUTES

LESSON 3
MAP
MODULE
30 MINUTES

LESSON 4
BOOK
MODULE
45 MINUTES

LESSON 5
SLIDESHOW
MODULE
45 MINUTES

LESSON 6
PRINT
MODULE
45 MINUTES

LESSON 7
WEB
MODULE
5 MINUTES

LESSON 1

THE LIBRARY MODULE



The Library Module is the place to sort and organise your photos. But first of all, you need to import them. This can seem a little confusing at first: why would you need to 'import' your photos - can't you just open them? The explanation goes to the heart of the way Lightroom works. The program doesn't actually alter the pixels in your images. Instead, Lightroom simply changes the way the images are displayed within the interface. So all you're really doing when you 'import' images is telling Lightroom where those images are.



WATCH THE VIDEO
<http://tiny.cc/eq7c9x>



PROJECT INFO

Lesson notes

► Organizing your images by keyword or star rating may not sound like fun - but these skills will pay off in the long run. Practice a few times by importing images then rating and keywording them, and it'll become second nature.

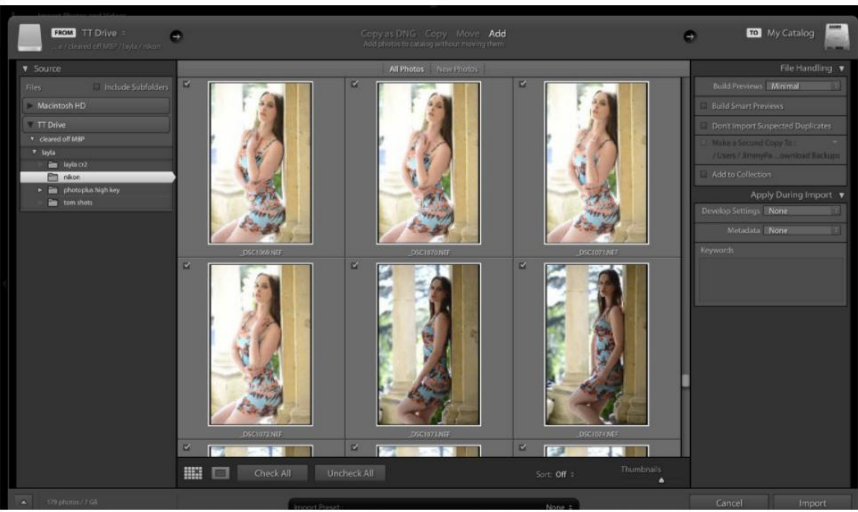
It'll take

► 60 minutes

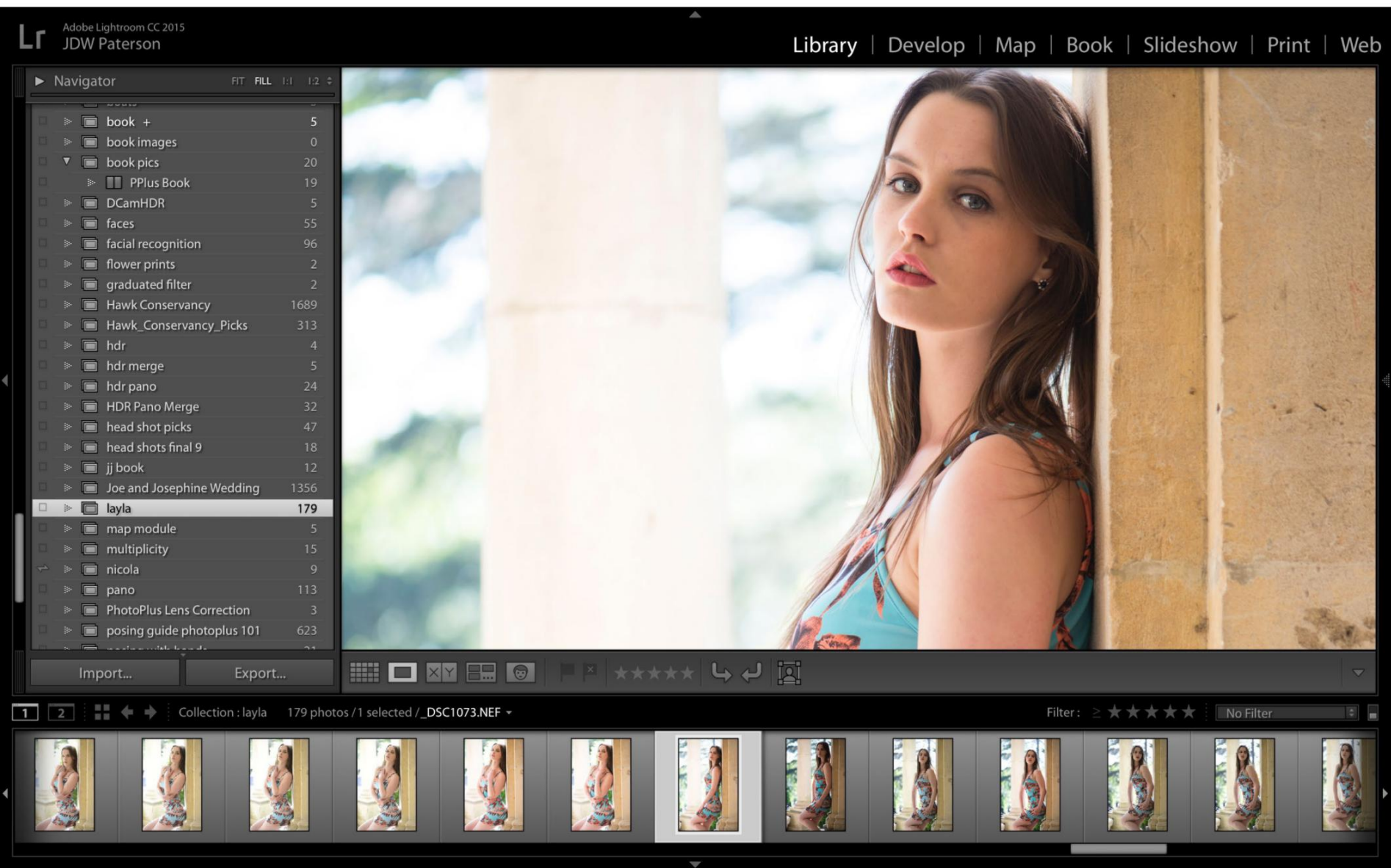
- TASK 1** IMPORT A SET OF IMAGES FROM A FOLDER OR MEMORY CARD
TASK 2 LOOK THROUGH A BATCH OF IMAGES AND TAG YOUR FAVORITES WITH A 5-STAR RATING
TASK 3 FILTER YOUR 5-STAR IMAGES AND MAKE A COLLECTION

► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

TASK 1 IMPORT A SET OF IMAGES FROM A FOLDER OR MEMORY CARD



To import images, either drag the files into the Library Module window, or click the Import button and locate the files using the Source area on the left of the Import dialog. Next, look along the top of the Import box and choose either to 'Copy' - useful when downloading images from a memory card - or instead simply 'Add' the files if they're already stored somewhere on your hard drive. Finally, work through the settings on the right. If you're copying files, you can choose a destination here.



TASK 2 LOOK THROUGH A BATCH OF IMAGES AND TAG YOUR FAVORITES WITH A 5-STAR RATING



To pick your favorite shots from a set, press E for the Loupe View, then use the arrow keys on your keyboard to scroll through. Press 1-5 to add a star

rating, or use P (Pick) and U (Unpick) to flag images. You can also tag images using the Keyword panel on the right. Once you apply this info to an image or a set of images,

you can find them quickly using the Library Filter. Switch to Grid View (G) and you'll see the filter options at the top. Filter by text such as keywords, attributes such as star ratings, or camera metadata like aperture.



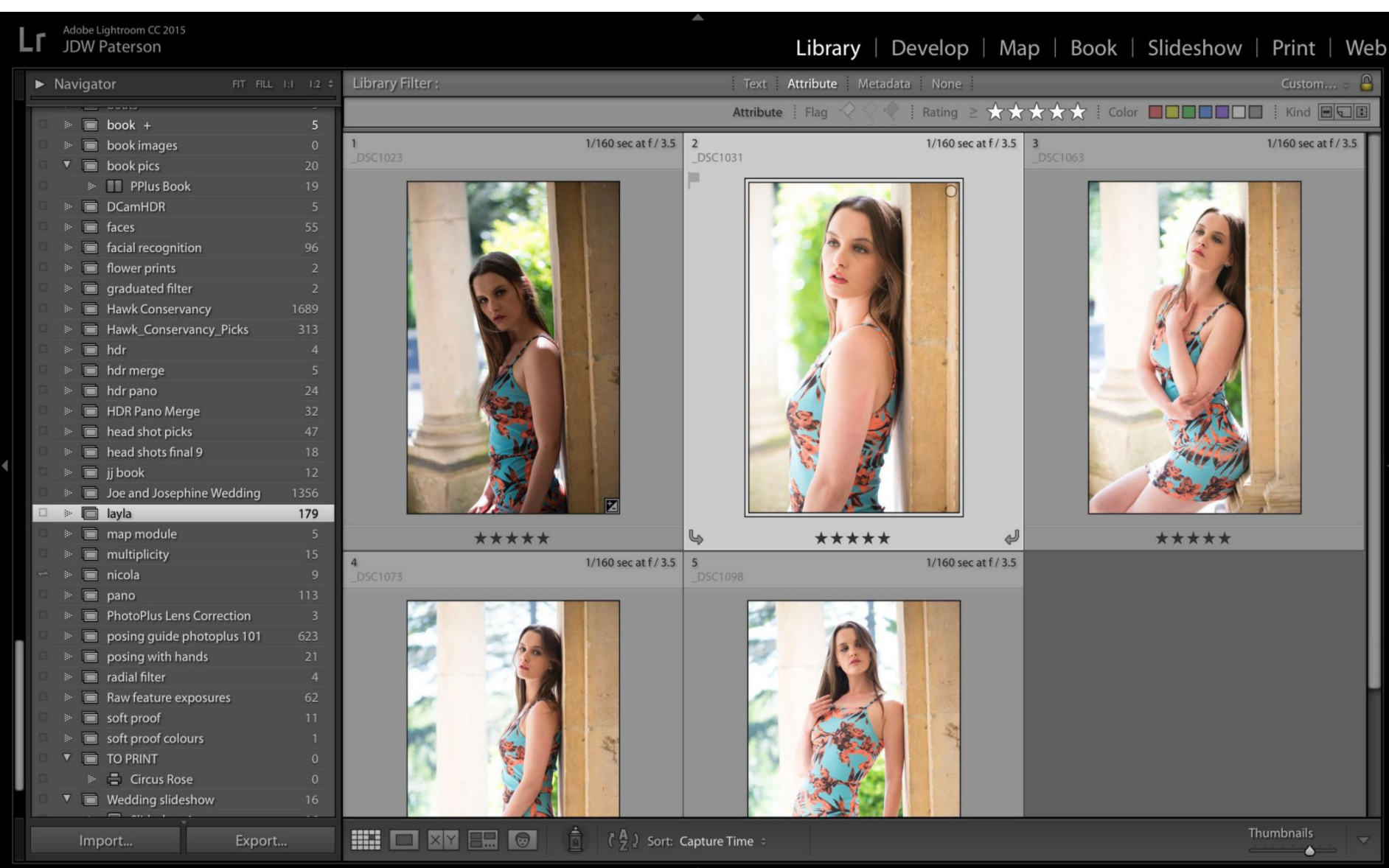
TASK 3 FILTER YOUR 5-STAR IMAGES AND MAKE A COLLECTION



Collections are Lightroom's answer to traditional folders. Putting images into a Collection doesn't change their location on your drive, and an image can go into more than one Collection. Either select files and click the plus sign in the Collection panel to make a new Collection, or drag image

thumbnails to an existing Collection to add them

You'll find the Collection panel is present on all of Lightroom's seven modules, so sorting your images into Collections is a sensible way to work as you move through the different areas of Lightroom. House your Collections inside Collection Sets to keep them organized; right-click over the panel to make new sets.



WHAT IS THE CATALOG?

Your Lightroom Catalog is a database for all your images. It records where they are located, how they have been altered, and whether any keywords or attributes have been applied.

Your images aren't physically stored in the Catalog, so you can delete images from the Catalog and they'll still be on your hard drive. If you want to know where any image is located on your hard drive, right-click it and choose Show In Finder.



LESSON 2

THE DEVELOP MODULE



Develop is the most creative of Lightroom's modules. Here you can make enhancements, fix problems and bring your images to life. You'll find indispensable commands like color controls, lens corrections and sharpening sliders, alongside powerful tools for retouching, cropping and selective adjustments.

Every change you make in the Develop Module is completely reversible. Not only can you undo or tweak anything, you also have the freedom to try out different effects and treatments. So Develop isn't just for basic enhancements: it also lets you take your images in unexpected directions.



TASK 1 GET COMFORTABLE WITH THE INTERFACE, LEARN HOW TO ZOOM, AND ENABLE 'SOLO MODE'

TASK 2 USE THE BASIC PANEL SLIDERS TO SET A WHITE BALANCE, BOOST CONTRAST AND ADJUST COLOR SATURATION

TASK 3 MAKE A SELECTIVE CHANGE WITH THE ADJUSTMENT BRUSH

TASK 4 CONVERT AN IMAGE TO BLACK AND WHITE

TASK 5 SYNC YOUR EFFECT ACROSS A SET OF IMAGES

TASK 6 EXPERIMENT WITH THE PRESETS PANEL

PROJECT INFO

Lesson notes

▶▶ The Develop Module is the place where most of us spend the majority of our time in Lightroom. As such, it's worth exploring in depth – so it's our longest lesson on this course. Be sure to dedicate time to the mighty selective tools in the Develop Module, like the Adjustment Brush and Lightroom's Graduated and Radial Filters.

It'll take

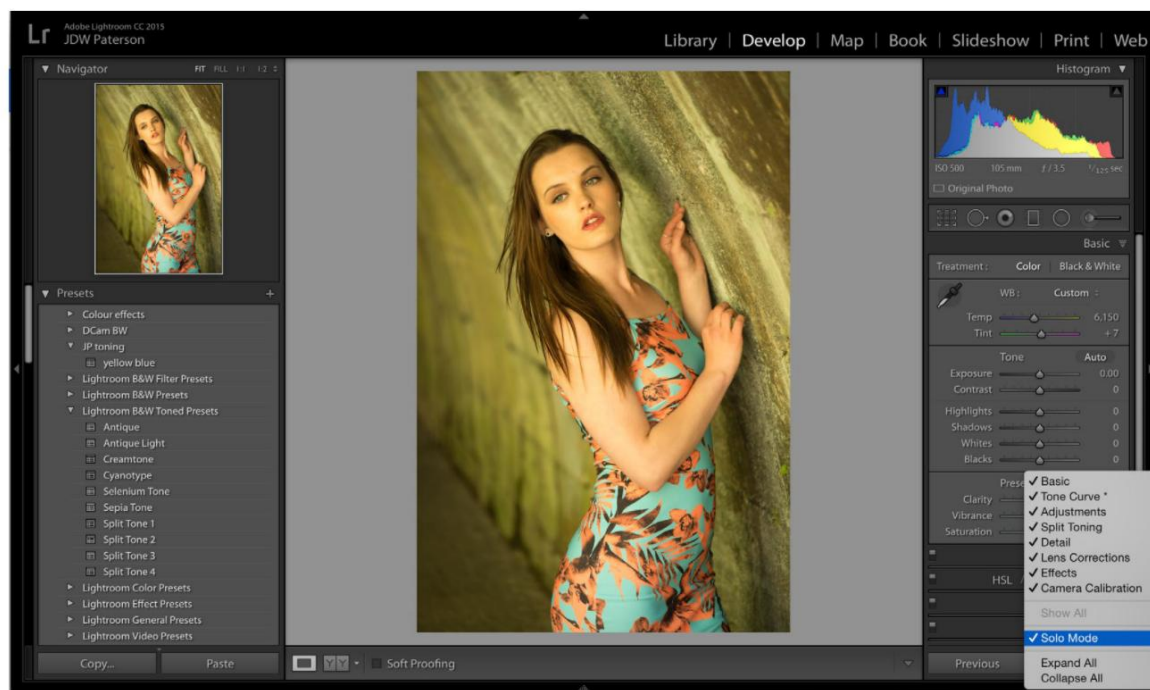
▶▶ 90 minutes

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

TASK 1 GET COMFORTABLE WITH THE INTERFACE



The interface can look busy at first, but it's simple. To the left are panels that let you manage your images; at the bottom is the film strip, where you choose images from your Collection; and to the right are panels that let you enhance your images. To tidy the screen, right-click over the right-side panels and enable Solo Mode. Now only the chosen panel stays open, while everything else collapses. To zoom in to



images, either set a zoom factor such as 1:1 in the Navigator at the top left then tap Space to zoom in, or

use the keyboard shortcut Cmd/Ctrl+Alt+Plus(+) or Minus(-) to zoom in and out in increments.

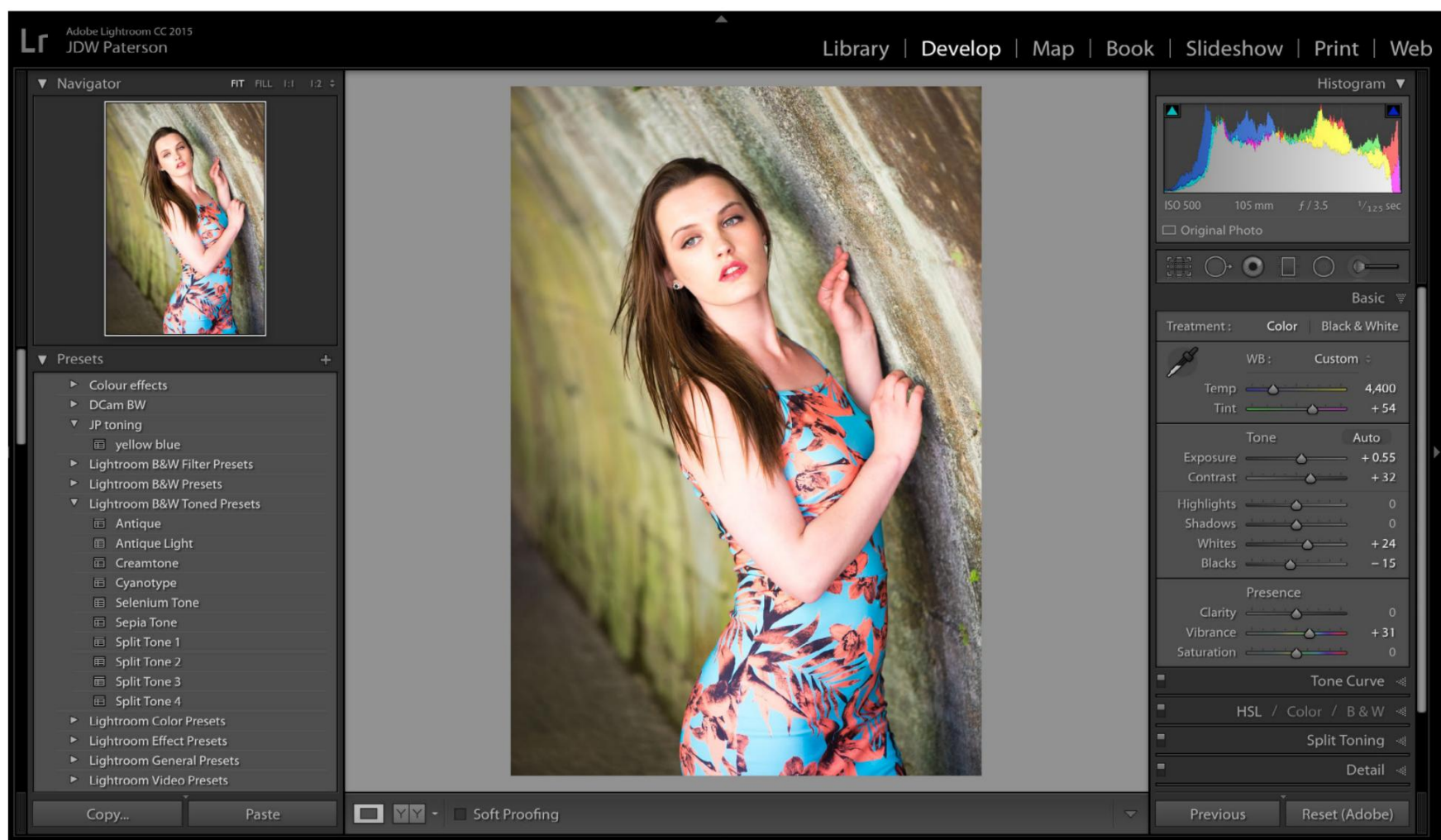
TASK 2 USE THE BASIC PANEL SLIDERS



The Basics panel is the ideal place to begin perfecting the tones in your image. Almost every image

you work on in Lightroom will benefit from a few tweaks. Work down from the top to fine-tune exposure, adjust contrast and find white and black points. To fix a color

cast, click the White Balance eyedropper tool next to Temp then click over a point in the image that should be neutral grey, and the whole color range will adjust.

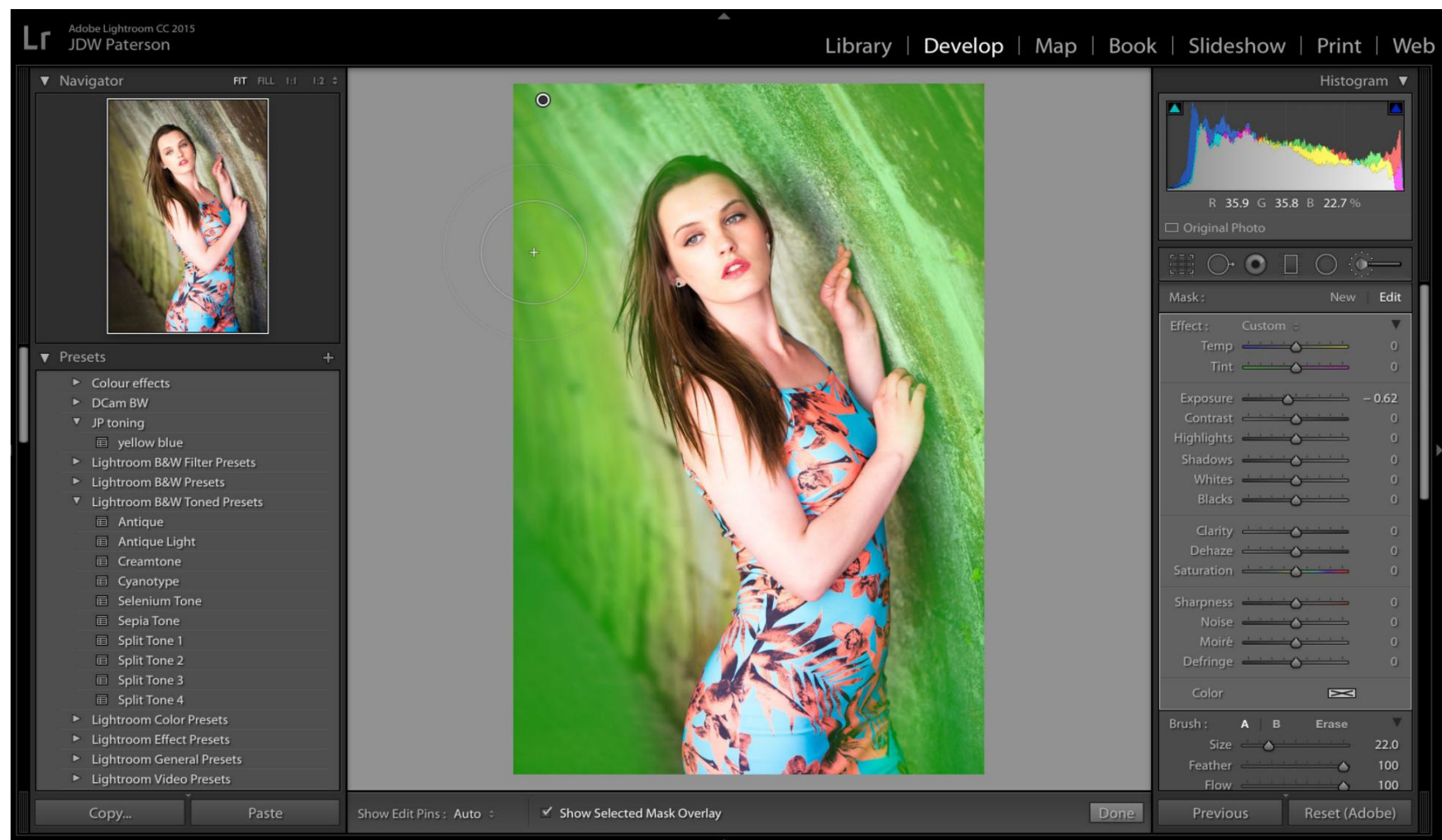


TASK 3 MAKE A SELECTIVE CHANGE WITH THE ADJUSTMENT BRUSH

▶▶ When you grab the Adjustment Brush, the Radial Filter or the Graduated Filter from the toolbar (right below the Histogram), a new set of sliders appears.

The tools here are similar to the Basic panel, but they apply to the area we define. The Graduated and Radial Filters let us make a blended adjustment (either a straight line or circular shape), while the Adjustment Brush lets you paint anywhere. Grab

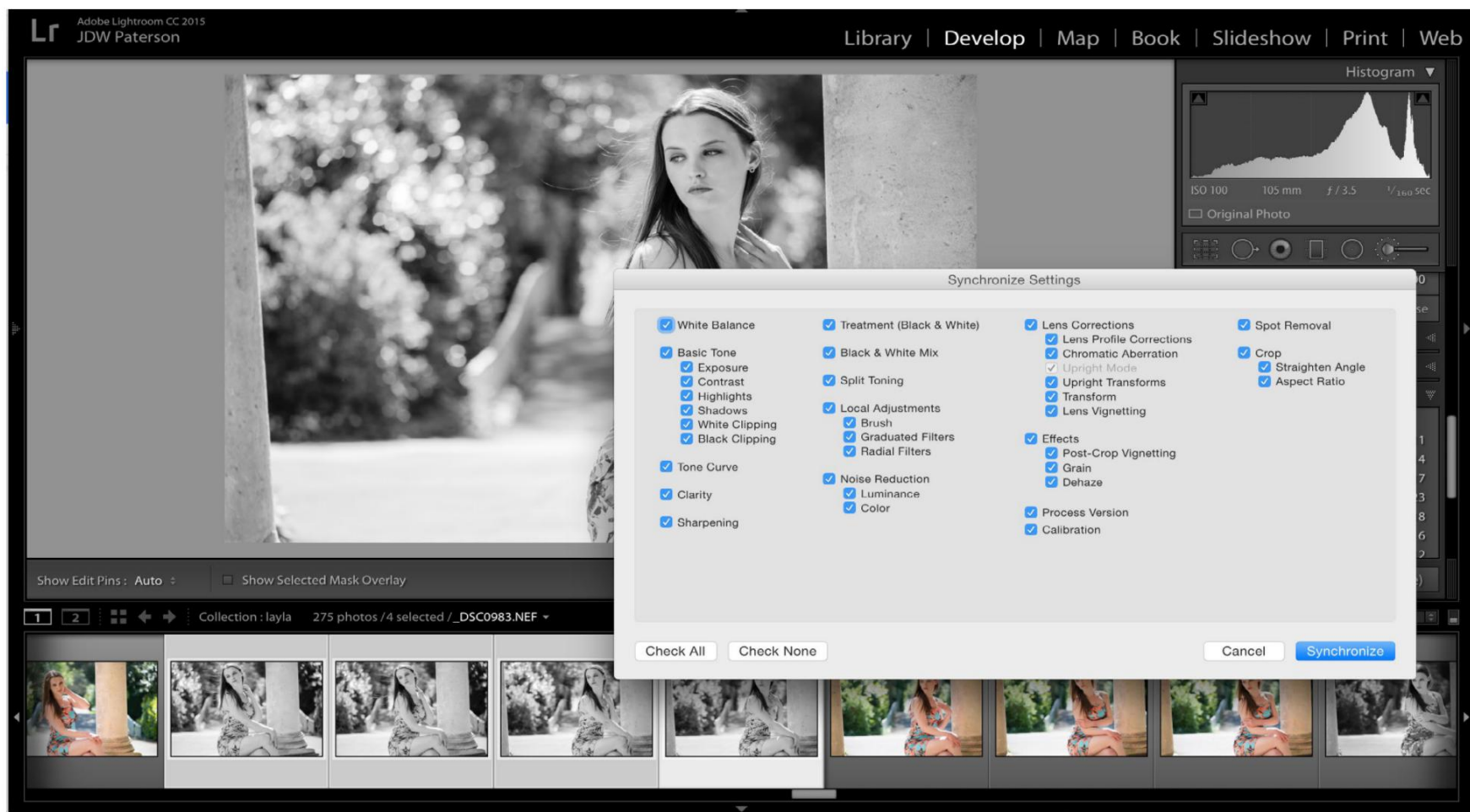
the brush, decrease the Exposure then paint over the edges to darken them for a subtle vignette. (Use the square brackets to alter brush size.) You can press O to toggle a 'mask overlay' on or off (the green area here) to see where you've painted.



TASK 4 CONVERT AN IMAGE TO BLACK AND WHITE

▶▶ Everything in the Develop Module is non-destructive, so you are free to experiment. You can double-click any slider to reset it, or retrace your steps using the History panel on the left. Try a black-and-white conversion with the HSL/Color/B&W panel, or experiment with the Tone Curve panel.





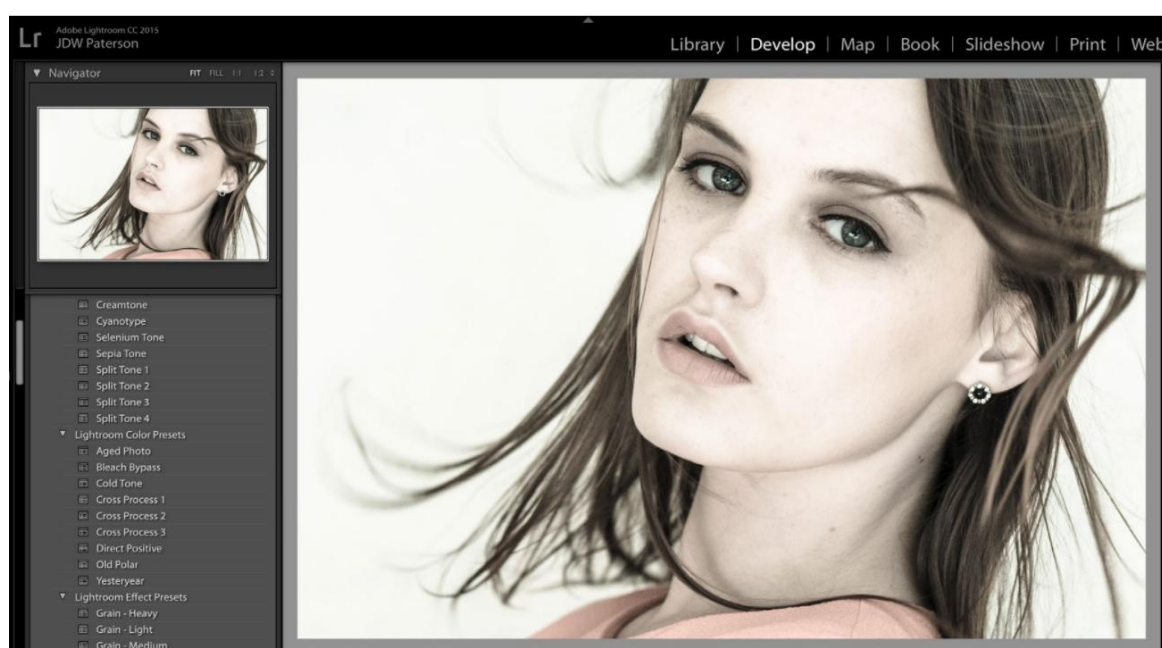
TASK 5 SYNC YOUR EFFECT ACROSS A SET



One of Lightroom's greatest assets is its ability to sync edits across a whole set of images. Once

you've adjusted one image to your liking, you can quickly apply the same effect to any other images you choose. First select your edited image. Now go to the film

strip and Cmd/Ctrl-click any others to select them too (or press Cmd/Ctrl+A to select all). Click the Sync button, click Check All, then click Synchronize to finish.



TASK 6 EXPERIMENT WITH THE PRESETS PANEL



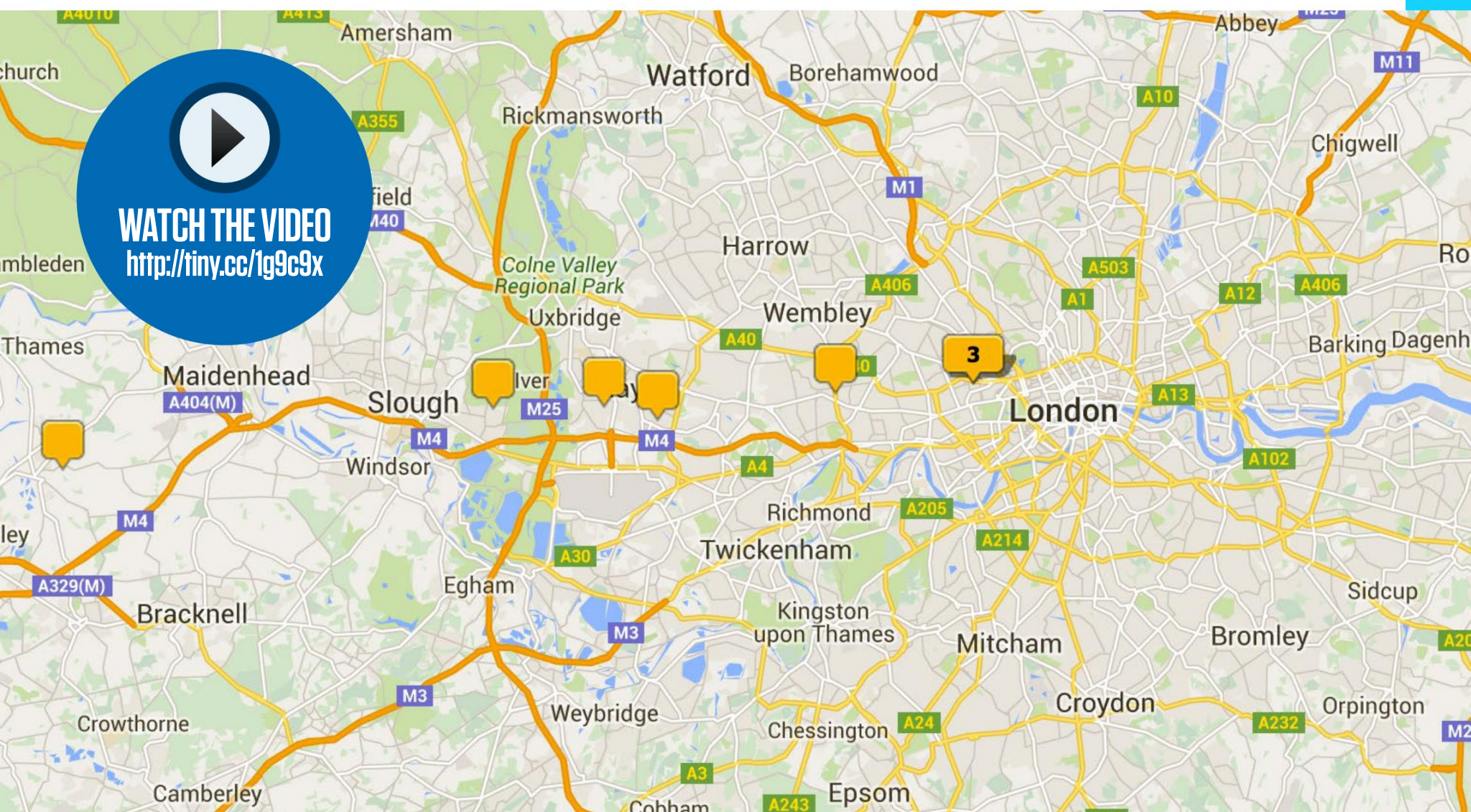
The Presets panel on the left lets you add pre-made effects or tonal treatments to your images. Experiment by clicking a few. Note how each preset adjusts certain settings in the panels on the right. This means you can apply a preset, then make manual adjustments.

THE EXPORT BOX

When you're happy with the look of your images, you can export them in a different file format, like a JPEG, by selecting File > Export. Here you'll find lots of useful settings. For example, if you want a specific print size, set a width and height in the Image Sizing pane with Resolution set to 300 pixels per inch. Choose a destination to save the file once you're ready, and click Export.

LESSON 3

THE MAP MODULE



The Map Module allows you to tag and group images by location. It's easy to get to grips with, and there are plenty of benefits to keeping track of where your images were taken. Say you come across an amazing scene, but only have your cameraphone to hand. Take a quick snap and – as long as

your phone's location settings are enabled – the co-ordinates will be embedded in the image metadata. When you import that image into Lightroom, the location will automatically show up in the Map Module, so you'll have a record of where the shot was taken, and a phone snap to remind you to go back!

TASK 1 IMPORT IMAGES TAKEN WITH YOUR PHONE
AND CHART THEM ON THE MAP

TASK 2 MANUALLY TAG A SET OF IMAGES WITH LOCATION DATA

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

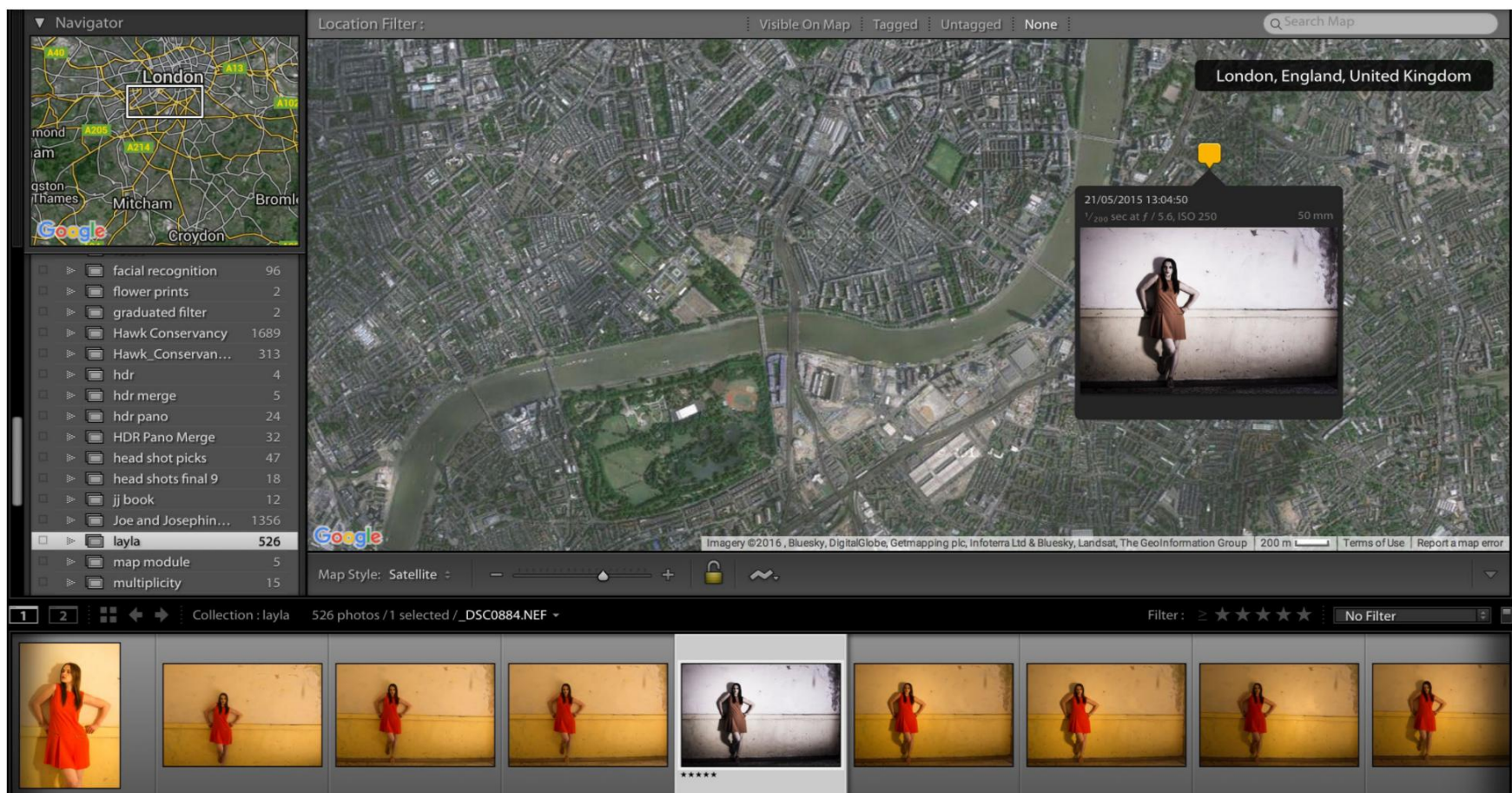
PROJECT INFO

Lesson notes

▶▶ The Map Module is only really useful if you're the kind of person who likes to keep track of where their photos were taken. Your camera might save the location for you, or you can add the details yourself.

It'll take

▶▶ 30 minutes



TASK 1 IMPORT IMAGES TAKEN ON YOUR PHONE AND CHART THEM



The Map Module uses Google Maps, so you'll need to be online to use it.

You can pick different views, like Satellite, Road and Terrain, with the dropdown below the map. Click + and - to zoom, or hold Alt and drag a box to zoom in to that

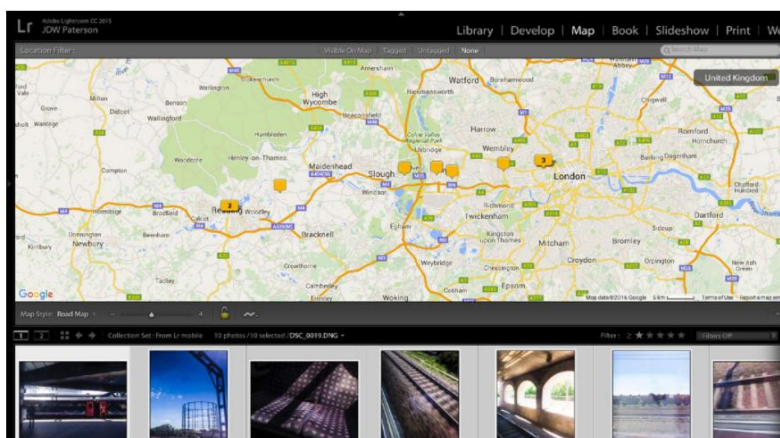
area. Try importing photos from your phone. (If you have Lightroom Mobile, you can sync automatically.). Once imported, the location of each image will be displayed.

TASK 2 TAG A SET OF IMAGES



Photos taken with most SLRs won't be geotagged, but you can do it manually. If you know the

GPS coordinates, you can copy them into the GPS box in the Library Module's Metadata panel. If not, go to the Map Module and find the right location using the Search bar, then drag the photo (or multiple photos) from the film strip to the correct spot on the map. If you're struggling to find the exact spot, then (while in Hybrid or Road Map view) you may be able to jump to Google Street View as long as there's a circular entry point. If a location is of particular importance, you can save it in the Saved Locations panel on the left, then go back to the same spot whenever you like.



LOCATION METADATA

While location tags are useful for your own purposes, you might not necessarily want the GPS coordinates to be embedded for images you upload to the web or export as a JPEG to send somewhere. If so, when exporting the images, you can choose to leave out GPS coordinates in the Export dialog's Metadata pane by checking 'Remove Location Info'.



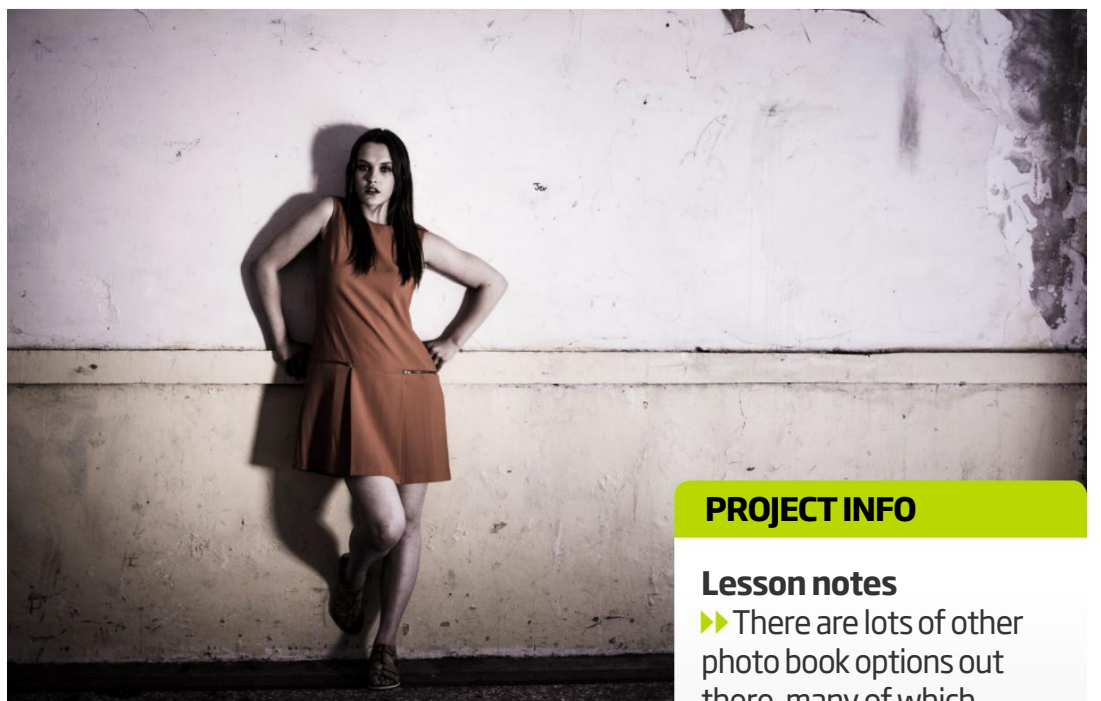
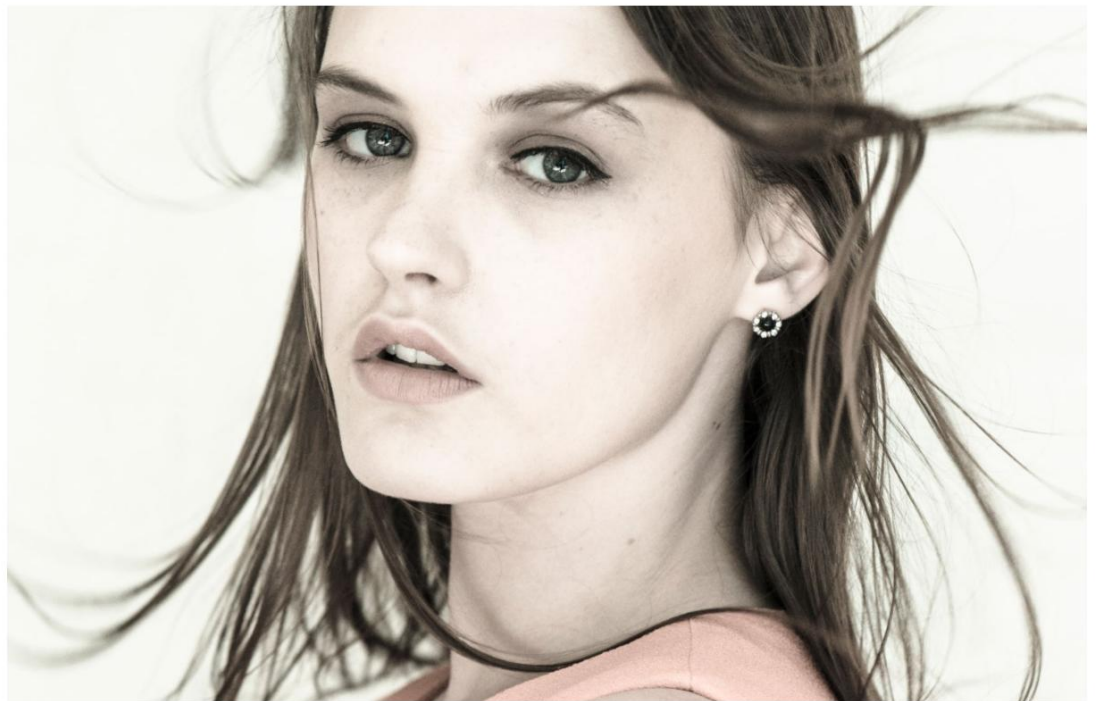
LESSON 4

THE BOOK MODULE



If you want to see your photos published, why not make your own book? Lightroom's Book Module makes the process easy, and there are plenty of ways to get creative with the layout. You can choose to print direct through Lightroom's partner printer, Blurb Books, or instead save the pages as PDFs or JPEGs for printing by other means.

As well as becoming a publisher, you get to be a designer too. You can make a front and back cover for the book and choose from a variety of templates that allow you to arrange images on the page. There are also basic text options. You can add titles, choose fonts and colors, adjust the positioning and much more. Building a book needn't take a lot of time either. With the sophisticated Auto-Fill menu, you can fill the pages with photos with a single click.



PROJECT INFO

Lesson notes

►► There are lots of other photo book options out there, many of which may take you less time than the Book Module. But this is perfect if you want to spend a little time customizing your book - and it helps that all your images are already in your Catalog, just waiting to be immortalized in print.

It'll take

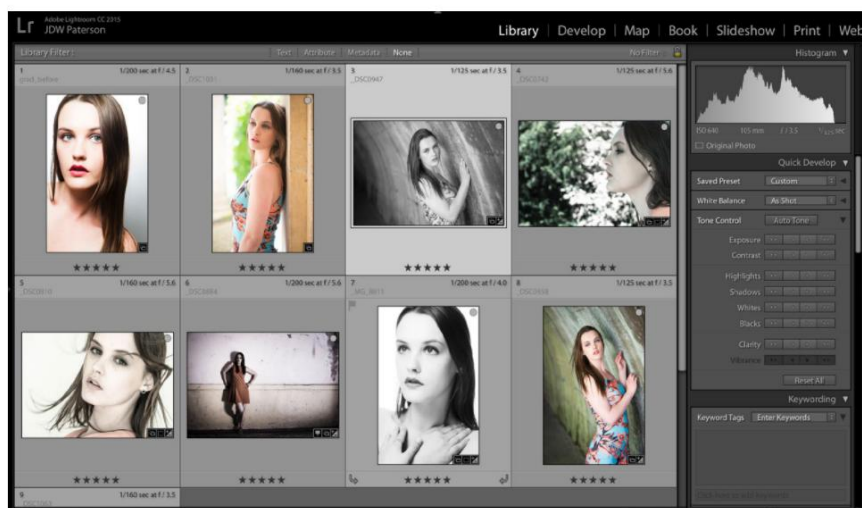
►► 45 minutes

TASK 1 CHOOSE THE IMAGES FOR YOUR BOOK, THEN SET UP THE BOOK OPTIONS
TASK 2 USE AUTO-FILL TO POPULATE THE BOOK, THEN ADJUST PAGES MANUALLY
TASK 3 LEARN HOW TO ADD CAPTIONS AND METADATA TO YOUR BOOK PAGES

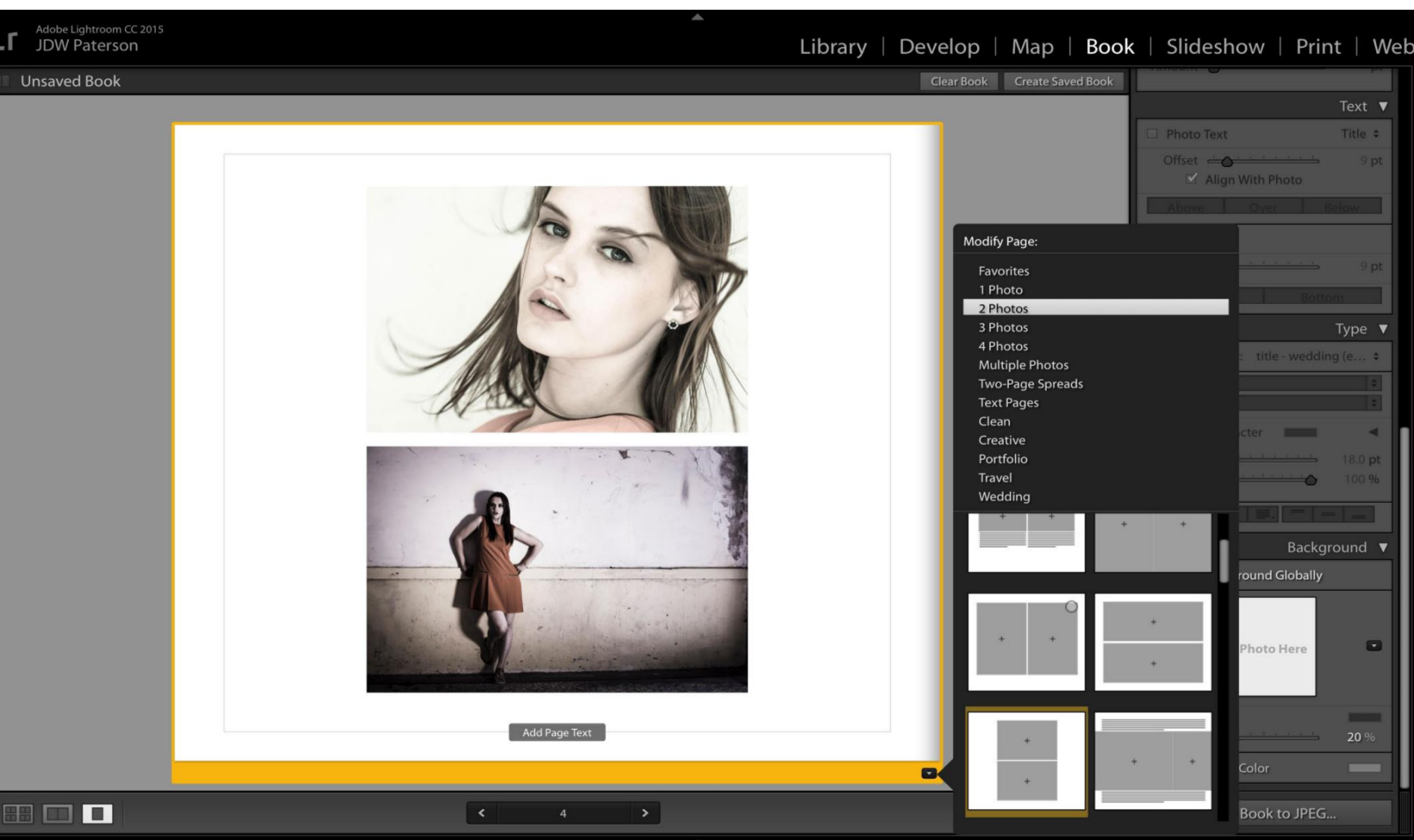


►► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

TASK 1 CHOOSE THE IMAGES FOR YOUR BOOK, THEN SET UP THE BOOK OPTIONS



Go to the Library Module, click the plus icon in the Collections Panel on the left and choose Create Collection. Name it 'Book Images' then check 'Set as Target Collection' and click Create. Look through your library, and when you come across an image for your book, press B to add it to the Collection. In the Book Module, go to the Book Settings panel. Select either Blurb or PDF/JPEG. To use Blurb, select a book size and paper type. If you're happy to have a 'Logo Page' at the end of the book, check it for a lower price.



TASK 2 USE AUTO-FILL TO POPULATE THE BOOK, THEN ADJUST THE PAGES MANUALLY



An easy way to begin is to auto-fill the book. Click Clear Book to start afresh, then go to the Auto-

Layout panel on the right and choose Preset > Edit Auto-Layout Preset.

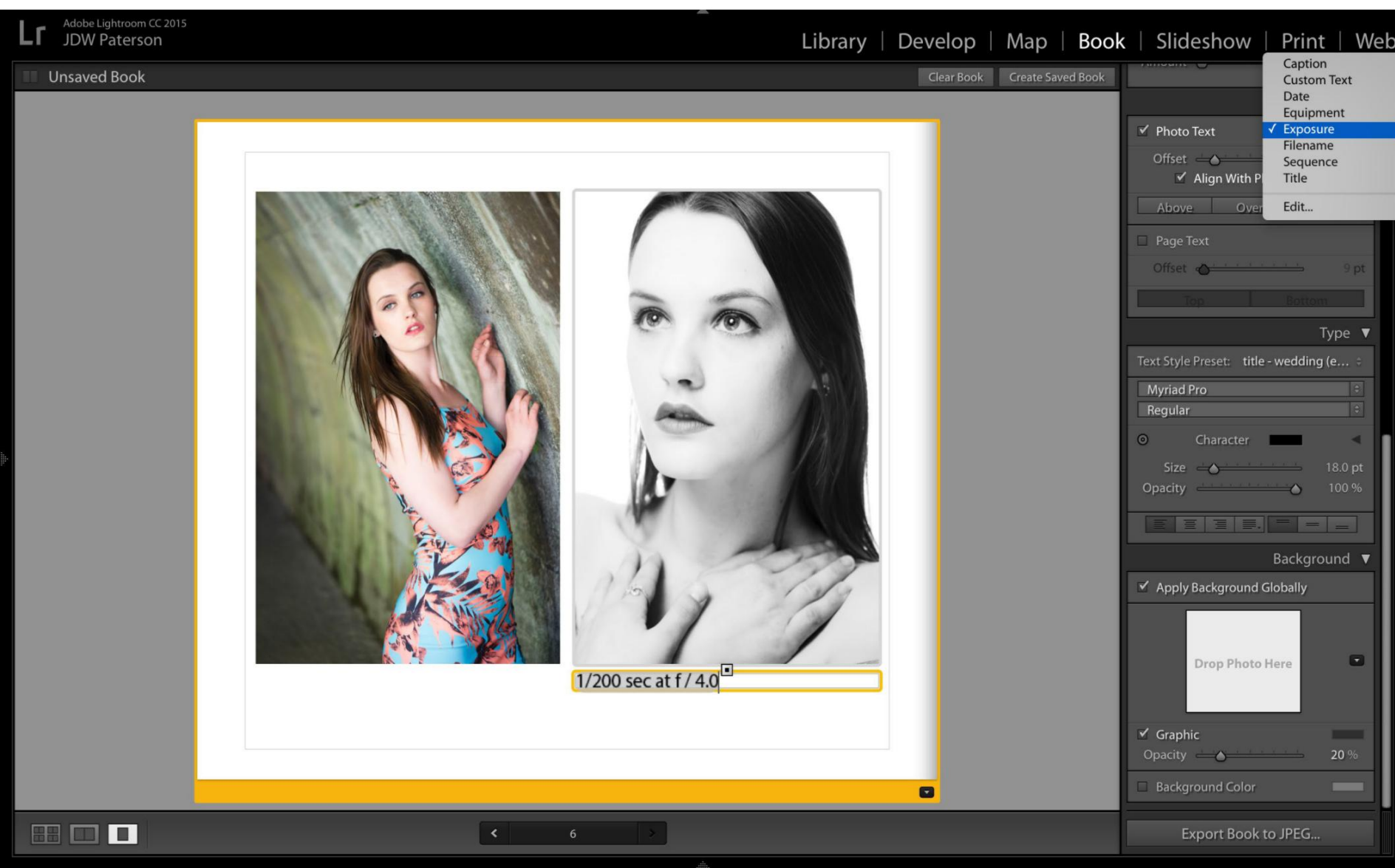
Customise the parameters for the left and right pages by, for example, having a full bleed page one side, with two images on the other.

Then click Auto-Layout. Next, double-click a page to view it, then scroll through and fine-tune things by adjusting the crop. You can change the page layouts at any time by clicking the arrow icon below the image.

TASK 3 ADD CAPTIONS AND METADATA TO YOUR BOOK PAGES

▶▶ Spend time fine-tuning your book. Drag images between cells to swap them, and tweak the crops by dragging inside the cell or adjusting the zoom value. To shuffle the order of pages, click on a page then drag the yellow highlighted area beneath the image to move its position. If a page

template includes a text box, click this and start typing. You can include text or other info stored in the image's metadata by checking Photo Text in the Text panel then clicking the dropdown. If you intend to use Blurb, you can keep track of the estimated price in the top right. Once you're happy, scroll down to the bottom right and choose either Send to Blurb or export to JPEG/PDF.



TARGET COLLECTIONS

Like all of the Lightroom modules, the Book Module features the Collections panel to the left of the interface. So it makes sense to begin by making a Collection of the images you want to use for your book. Make a new Collection for your book, then to quickly add photos to it, right-click it and 'Set as Target Collection'. Now when you find an image in your library you'd like to add, just press B.



LESSON 5

THE SLIDESHOW MODULE



With an array of simple tools and controls, the Slideshow Module will have you making professional-looking slideshows in no time. As well as choosing a presentation template, you can control the tempo of the frames, set a pan and zoom movement, and add text or graphics. Then there's the Music panel, where not only can you load in your favorite tunes, but also time your slideshow to fit the length of the song, or even have it match the beat of the music. Once you're happy, you can either play it within Lightroom, or export a video.



WATCH THE VIDEO
<http://tiny.cc/sj9c9x>

TASK 1 CHOOSE YOUR IMAGES, THEN WORK OUT THE RUNNING ORDER

TASK 2 SELECT A TEMPLATE FOR YOUR SLIDESHOW, THEN ADD A COLORED BACKGROUND

TASK 3 LIVEN UP YOUR SLIDESHOW WITH TEXT AND MUSIC

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

PROJECT INFO

Lesson notes-

▶▶ Don't underestimate the power of a well-made slideshow. It can be a great selling tool for your images, and it lets you tell a visual story in a completely different way to how a book or print would do it.

It'll take

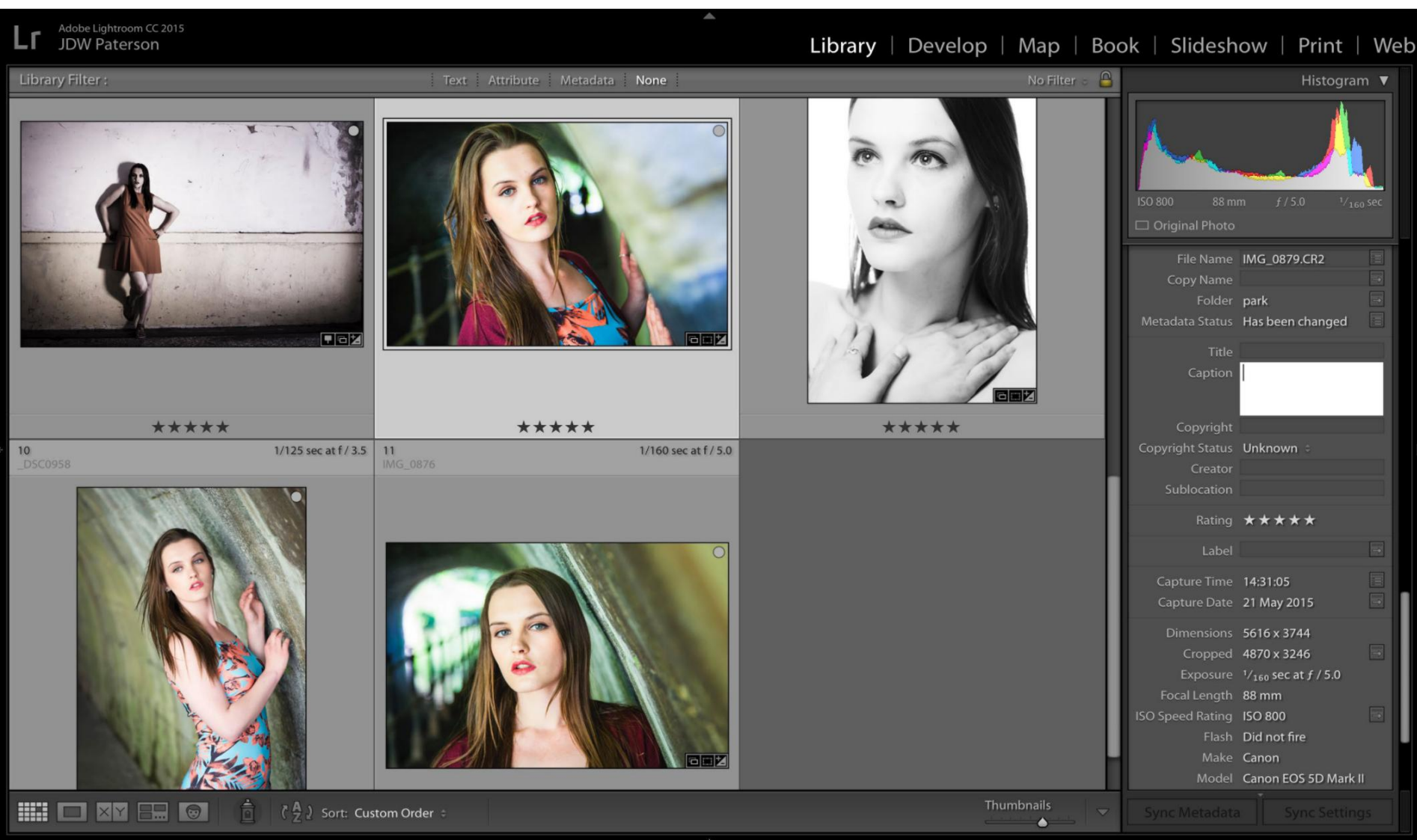
▶▶ 45 minutes

TASK 1 CHOOSE YOUR IMAGES, THEN WORK OUT THE RUNNING ORDER

▶▶ Before heading to the Slideshow module, begin in the Library Module by making a Collection of

the images you want to use in the slideshow. Once done, stay in the Library Module, press G for the Grid View, then drag the images into the order you want. If you want to add accompanying text

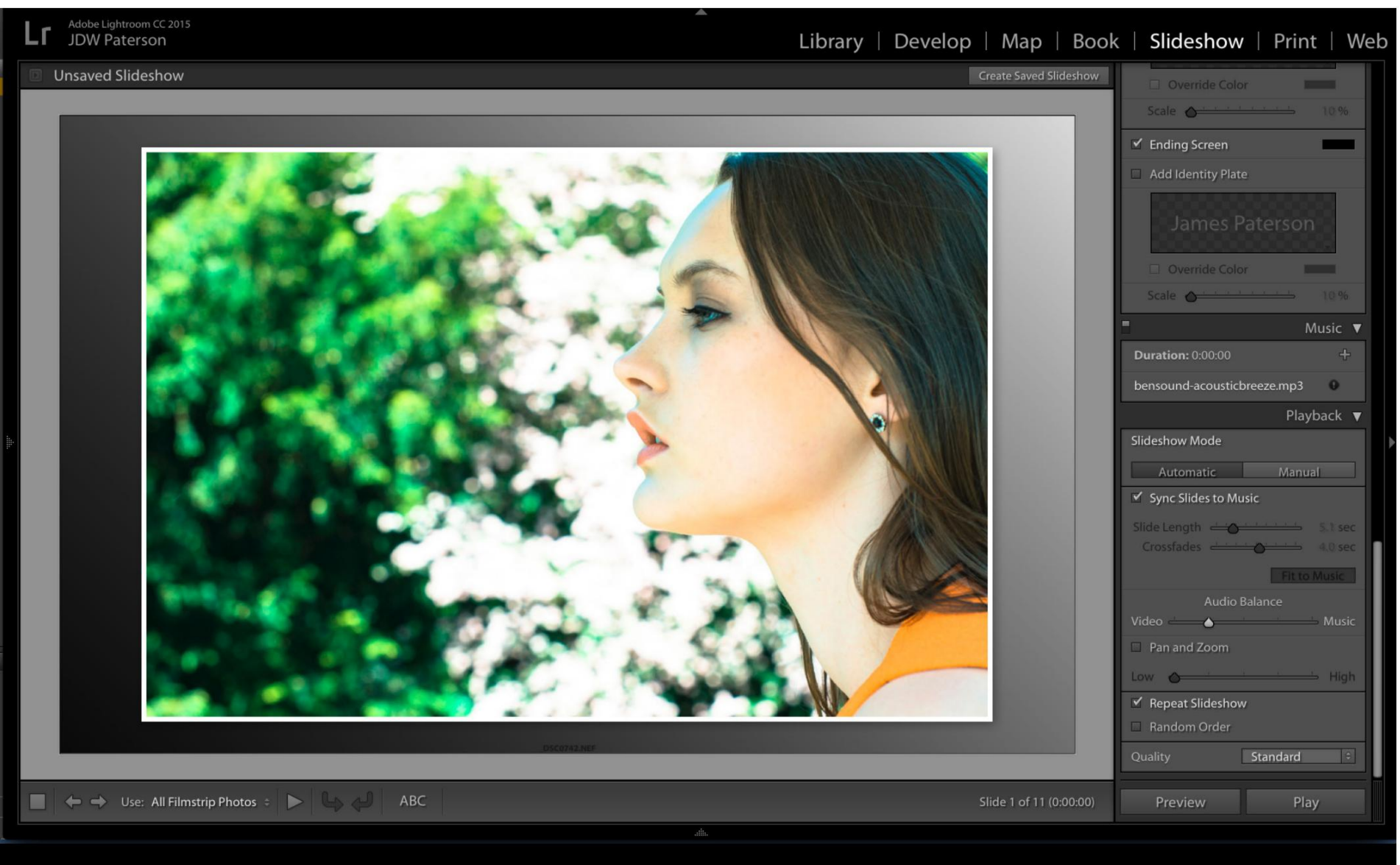
to individual frames, use the Caption box in the Metadata panel on the right. (Later you can turn on captions in the slideshow options.) When you're happy, go to the Slideshow Module.



TASK 2 SELECT A TEMPLATE FOR YOUR SLIDESHOW

▶▶ As a starting point for your slideshow, choose a template from the Template Browser on the left. Then head to the panels on the right to customise it. The Options and Layout panels let you change the image window size or add stroke borders and shadows. Use the Backdrop panel to adjust the background.





TASK 3 LIVEN UP YOUR SLIDESHOW WITH TEXT AND MUSIC



To add text, click the ABC icon below the image window. Either type in the box or click the dropdown arrow to choose metadata like exposure info, file names or captions (choose Edit for multiple texts). Drag it to move the position and use the font options in the Overlays panel to style



the text. You also have the option to add an Identity Plate: this can either be text or an image, so it's ideal for adding your logo or branding. No slideshow would be

complete without music. Add a soundtrack of your choice with the Music panel.

Finally, go to the Playback options. Choose either Automatic for an array of pans, zooms and cross-fades, or Manual to control slide duration and cross-fade values. When you're happy, click Create Saved Slideshow at the top to store it, or the Export Video button to create a video file.

MATCH PHOTOS TO MUSIC

You can fit your slideshow to match the length of your chosen piece of music so that everything ends neatly. To do this, load in your chosen music, set a cross-fade length then click Fit To Music to automatically work out a slide length that fits with the song duration. If you want the slides to change with the beat instead, check the Sync Slides To Music box.



LESSON 5

THE PRINT MODULE



Lightroom's Print Module may take a few minutes to go through – but the beauty of it is that, like almost everything else in Lightroom, settings are easily transferable from one image to another, or even to an entire batch of photos. So once you've done it once, there's no need to do it again. Picking and preparing photos for print is a topic in its own right, so before you hit the Print Module, it's worth spending some time learning how to soft-proof and sharpen your images. Color management and printer profiles also have a huge effect on print quality, so make sure your monitor and printer are properly calibrated.



WATCH THE VIDEO
<http://tiny.cc/9m9c9x>

PROJECT INFO

Lesson notes

▶▶ The Print Module is ideal if you print images with your own printer – if you don't, you might find it easier simply to choose a print size using the options in the Export dialog (File > Export) then send the file off for printing.

It'll take

▶▶ 45 minutes

TASK 1 PREPARE FOR PRINTING BY SETTING UP YOUR PRINTER AND PAGE OPTIONS

TASK 2 SET UP AN A3 PAGE WITH SPACE FOR A 12x10 PRINT SIZE

TASK 3 FINE-TUNE THE PRINT SETTINGS, THEN PRINT

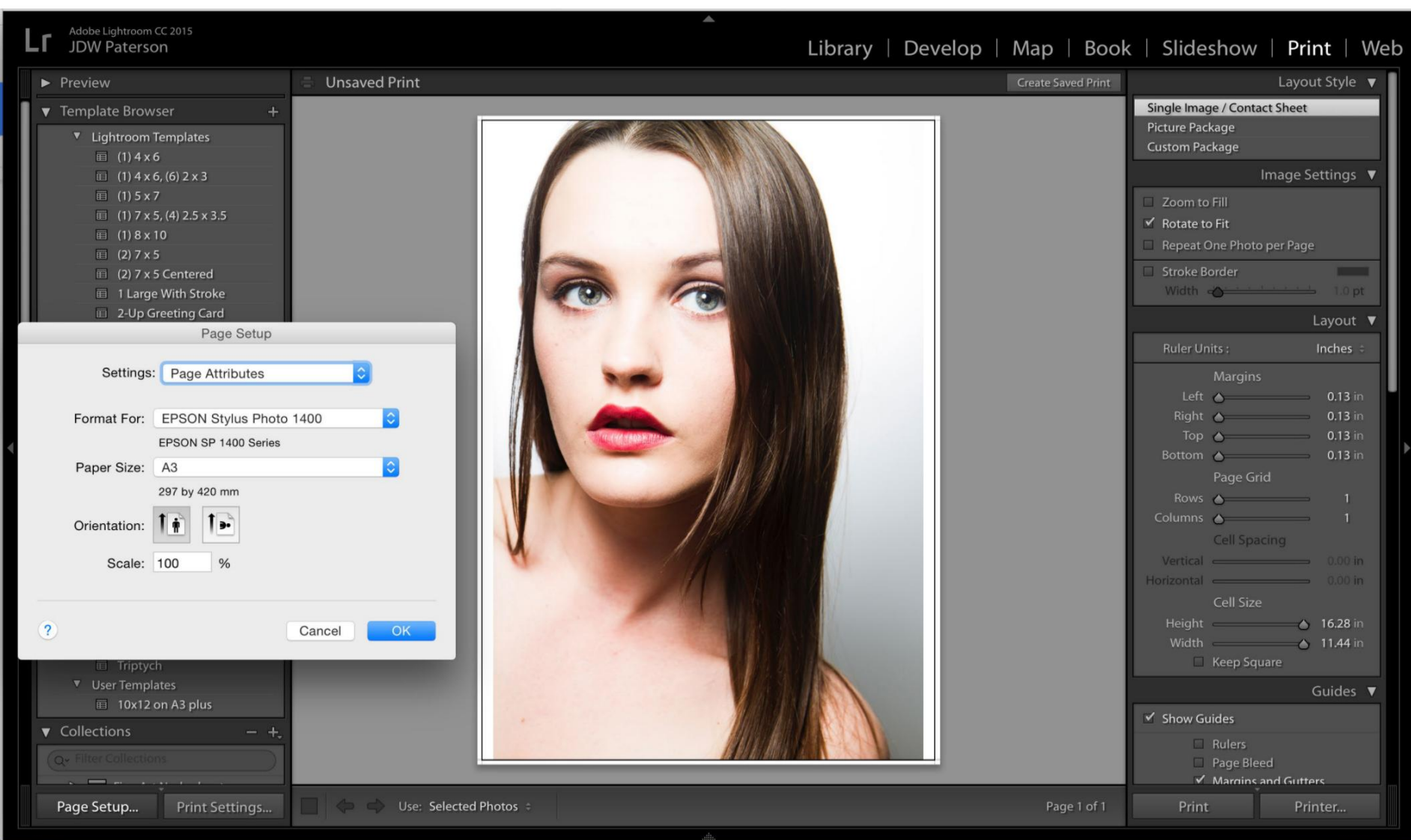
▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

TASK 1 PREPARE FOR PRINTING BY SETTING UP YOUR PRINTER

▶▶ In the Library Module, choose the images you want to print and make a Collection for them. Next, head to the Print Module and

click the bottom-left Page Setup button. Select your printer and choose a print size, such as A3 here. (The options will vary depending on your printer.) Click the Print Settings button (Mac OS X only; in Windows, all

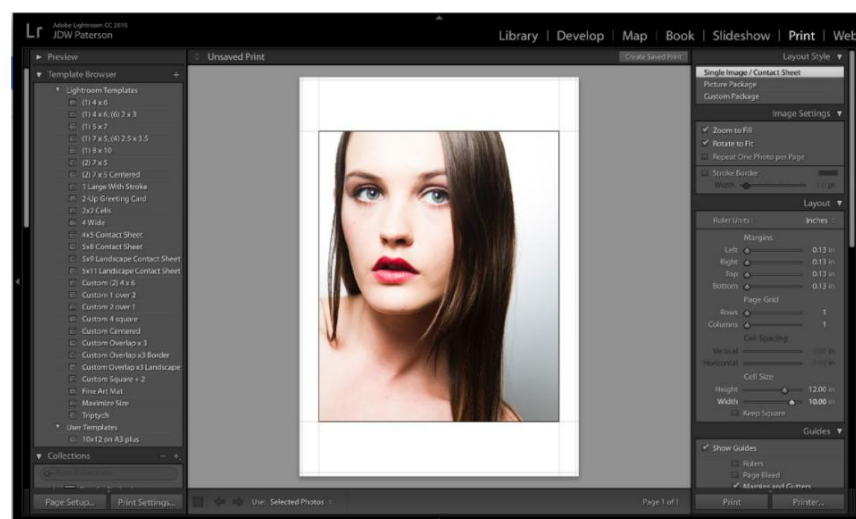
the Print Settings are within the Page Setup options). Choose a paper type and color settings. Make sure Color Settings is set to Off, as we want Lightroom, not the printer driver, to control the colors.



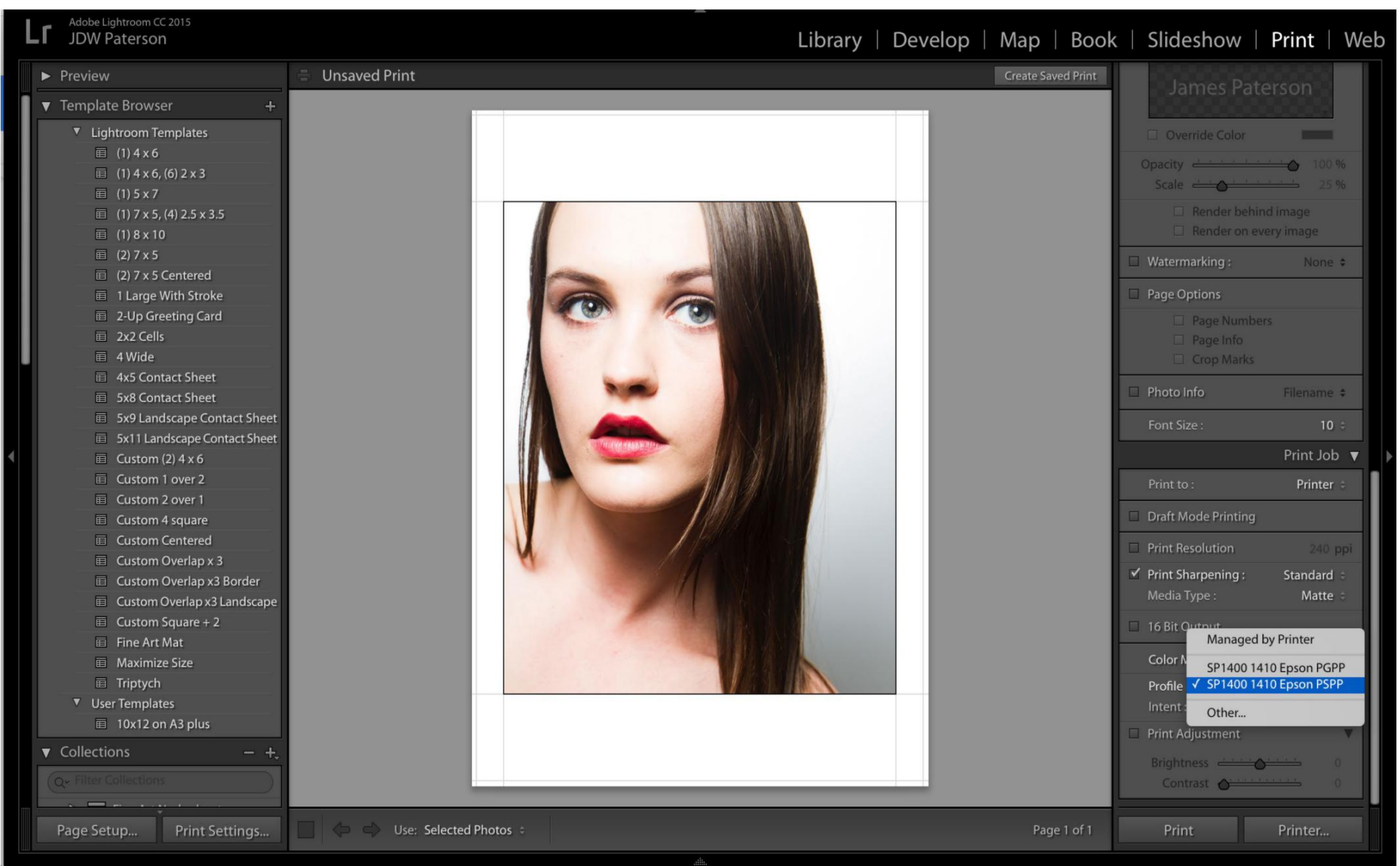
TASK 2 SET UP AN A3 PAGE WITH SPACE FOR A 12x10 PRINT SIZE

▶▶ Head to the Layout Style panel in the top-right to fine-tune the page. The Print Package feature lets you print a large number of the same image in different customizable sizes on a single page, while Custom Package lets you drag image cells into whatever setup you like. Or just keep it simple and print a single image.

You can change the size of the image on the page by adjusting the Cell Size, then use the margin sliders to tweak the position.



If the cell size is a different aspect ratio to your image, check Zoom to Fill, then drag the image around to adjust the crop.



TASK 3 FINE-TUNE THE PRINT SETTINGS, THEN PRINT



The Page panel lets you include text and graphics on the page alongside the image. Choose Identity Plate to add a pre-made graphic element like a logo. If you like, you can also go to the Photo Info settings to add file info.

When you're happy with the page, go to the Print Job settings. Set Print To:



Printer, turn off the Draft and Resolution settings and select a Sharpening amount for your paper type. Next, go to the Color Management Settings. In Profile, click Other and select the correct paper profile for your printer. (You may need to download this from the paper manufacturer site.) Finally, click Print. If you like, you can save a new print template in the panel on the right.

WATERMARK YOUR PRINTS

Watermarks can be useful if you're worried about sending images via email or posting them on a website. Watermarks help you assert ownership of your work. It's easy to create a watermark template in the Print Module. Simply check Watermarking in the Page panel, then choose Edit Watermark. You can adjust the text, size, positioning and opacity, then save it for use on any image you like.

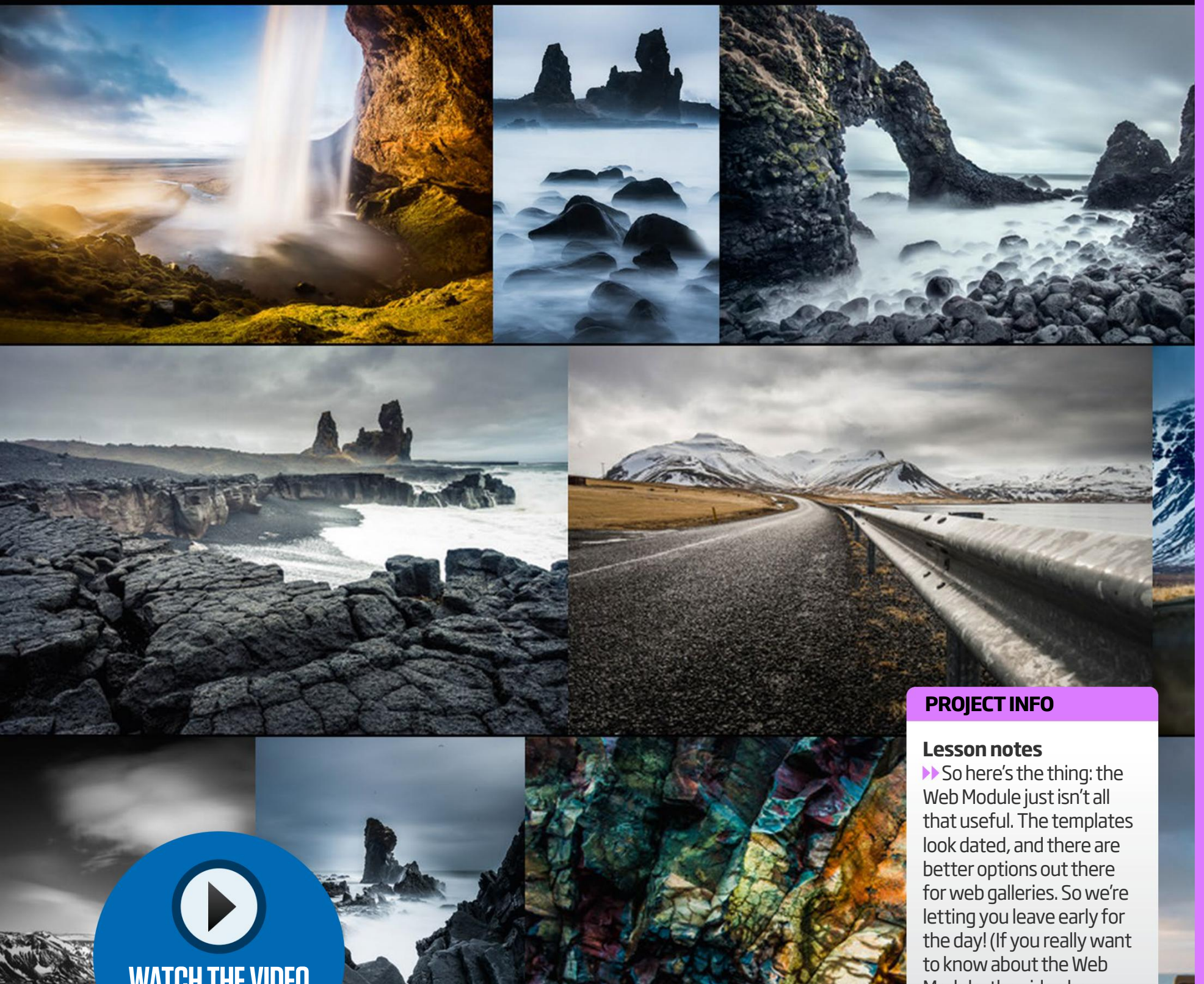


LESSON 7

THE WEB MODULE

Iceland

by [James Paterson](#)



PROJECT INFO

Lesson notes

►► So here's the thing: the Web Module just isn't all that useful. The templates look dated, and there are better options out there for web galleries. So we're letting you leave early for the day! (If you really want to know about the Web Module, the video here should help...)

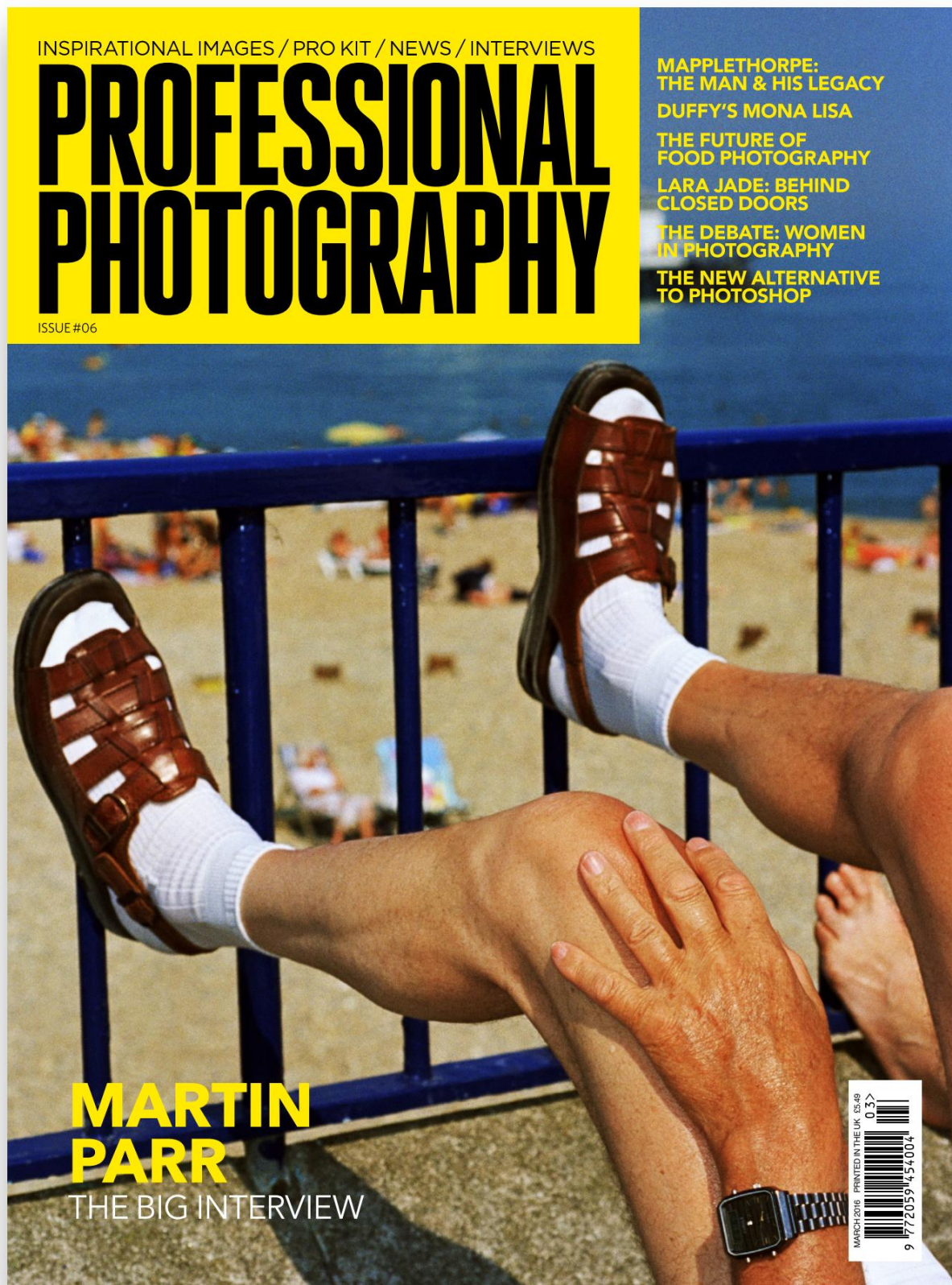
It'll take

►► 5 minutes



WATCH THE VIDEO
<http://tiny.cc/4uld9x>

ON SALE 3 MARCH



“YOU HAVE TO TAKE A LOT OF BAD PICTURES TO GET A GOOD ONE.”

MARTIN PARR'S BIG INTERVIEW

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MAKE SENSATIONAL SUNSETS

Enhance sunsets by combining several flash bursts in Photoshop

▶▶ A beautiful sunset is such a thing of wonder that anyone with a camera feels almost duty-bound to capture it.

However, if you want to include foreground detail as well, this presents an exposure problem. The most impressive part of the sky is where the sun drops, and shooting into that lovely light means the land will usually come out dark. If you try exposing for the shadows, on the other hand,

the sky becomes overexposed, and all the vibrancy is lost.

One approach would be to look for interesting shapes in shadows that make for bold silhouettes against the colorful sky – or perhaps shoot for an HDR image. But here we’re going to explore a third option. We’ll explain how to light the foreground with a series of flash bursts, then blend the exposures in Photoshop to lift your sunsets to new heights.

PROJECT INFO

You’ll learn

▶▶ How to shoot sunset scenes with a set of flash-lit foreground frames, then blend the resulting shots together in Photoshop

You’ll need

▶▶ Tripod • Flashgun
• Wireless flash trigger • Cable release • Photoshop CC or Elements

It’ll take

▶▶ Half a day

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

SET UP FOR FLASH-LIT SUNSETS

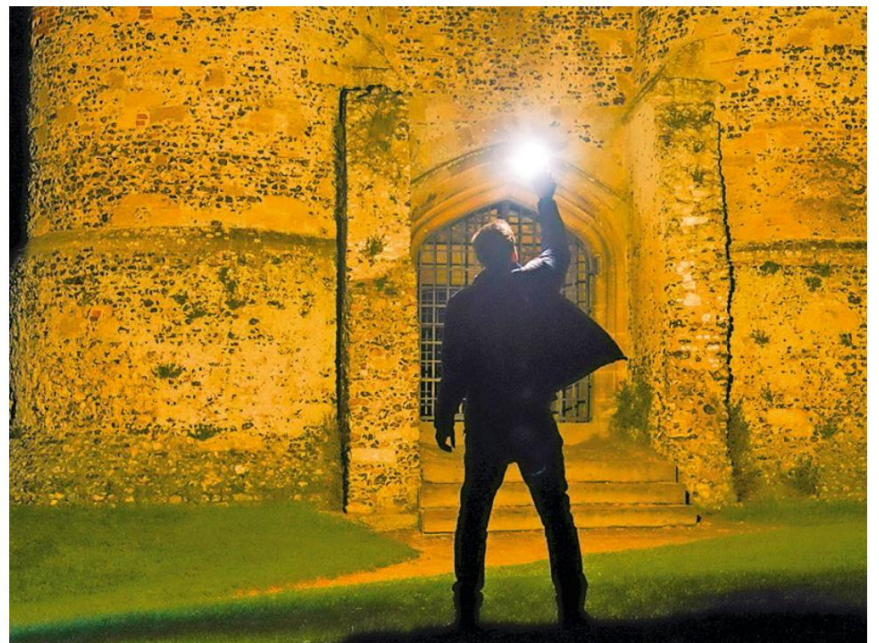


01 SET UP THE SHOT

Use a tripod and cable release to keep the camera still. Set the camera to Manual mode and take a few test shots. Try overexposing slightly to blow out the sky and record foreground detail. This frame will come in handy later.

02 BALANCE YOUR EXPOSURE

Work out an exposure for the sky. We need to account for the limitations of our flash power, so we may need to set the ISO higher than normal for a landscape shot. Here we had 1/200 sec at f/5.6, ISO 800.



03 OFF-CAMERA FLASH

Attach a flash trigger so you can pop the flash remotely from wherever you choose. Then set the camera self-timer to give yourself a few seconds to get into position to fire the flash - you may need to run!

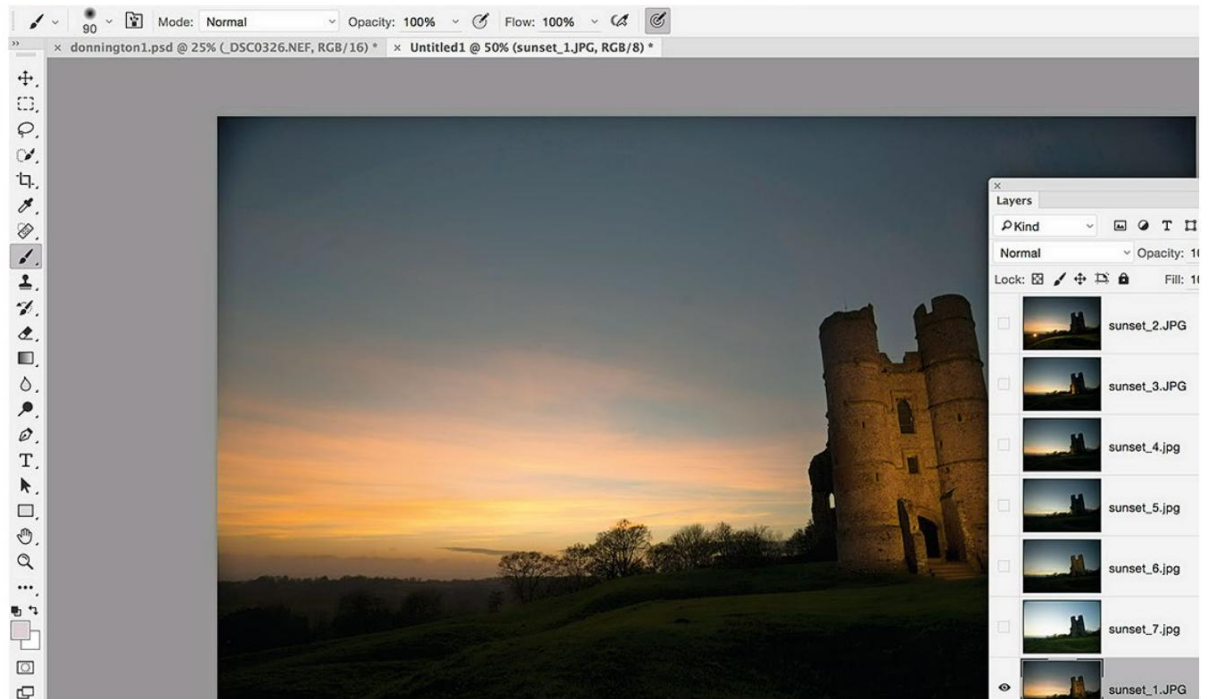
04 LIGHT THE FOREGROUND

Set your flash to manual mode, full power, then fire off a test shot to see how it looks, and adjust the flash power if necessary. Take several frames while moving around the scene, lighting it from different angles.

MERGE YOUR IMAGES IN PHOTOSHOP

01 LOAD THEM AS LAYERS

Select the images in Bridge. Go to Tools > Photoshop > Load Files Into Photoshop Layers. In Photoshop, go to the Layers panel, choose the frame with the most vibrant sunset, drag it to the bottom of the stack and hide the other layers.



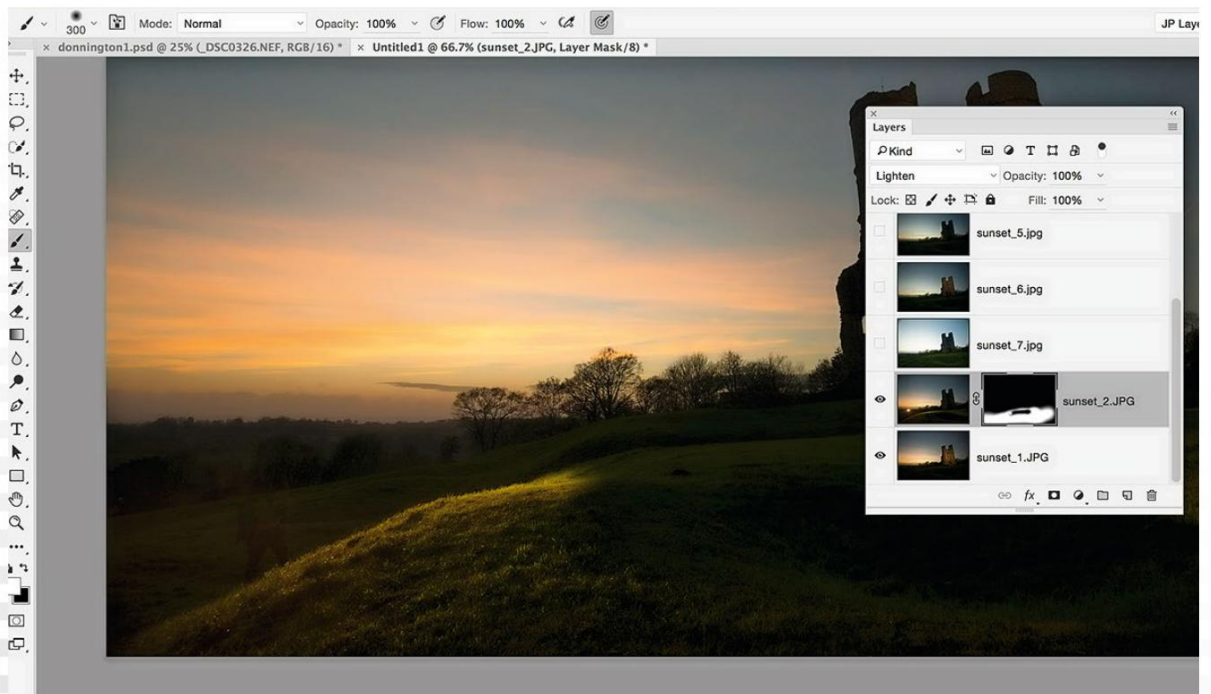
02 BLEND AND MASK

Next, reveal the flash-lit image above the bottom layer. Click the Blending Mode drop-down on the Layers panel and choose Lighten, then Alt-click the Add Layer Mask icon at the bottom of the Layers panel to hide the entire layer behind a black mask.



03 PAINT TO REVEAL

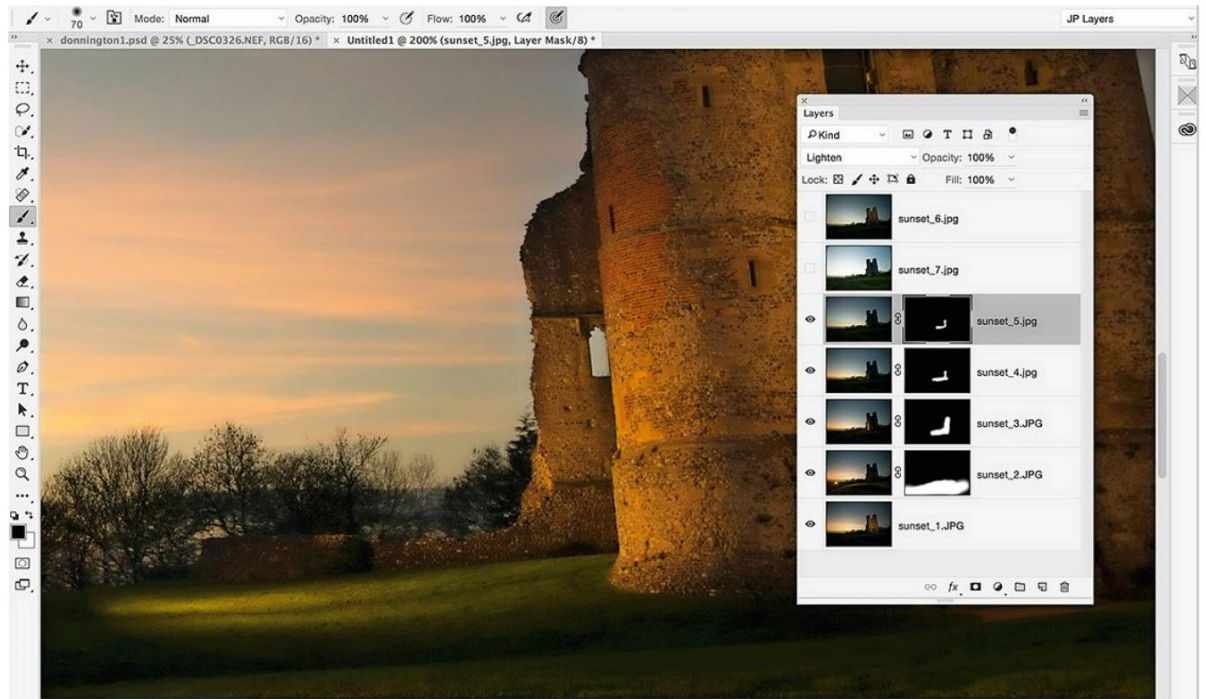
Grab the Brush Tool, set the foreground color to white and pick a soft-edged brush. Making sure the layer mask thumbnail is highlighted, paint with white over the image to reveal only the parts of the layer that you'd lit up with the flash.



MERGE YOUR IMAGES IN PHOTOSHOP

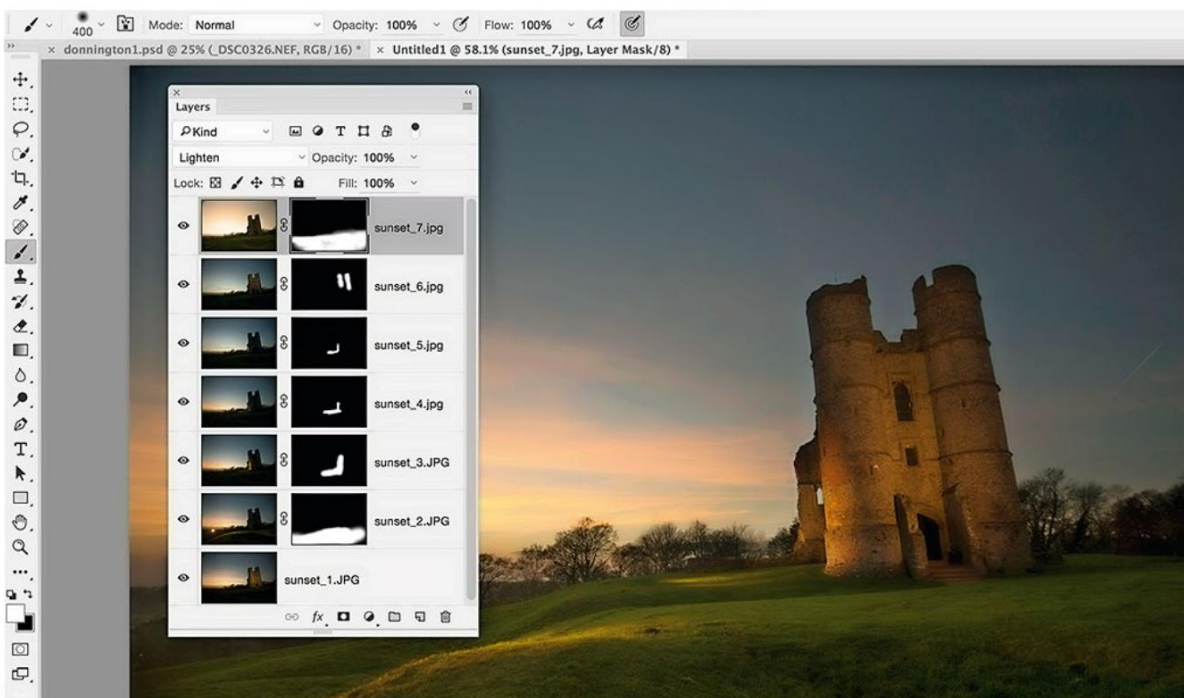
04 PIECE IT TOGETHER

Continue through the layers to blend and reveal different areas of the flash-lit scene. Press X to switch between white, to reveal parts of the layer, and black, to hide parts. Reduce the layer opacity to tone layers down if necessary.



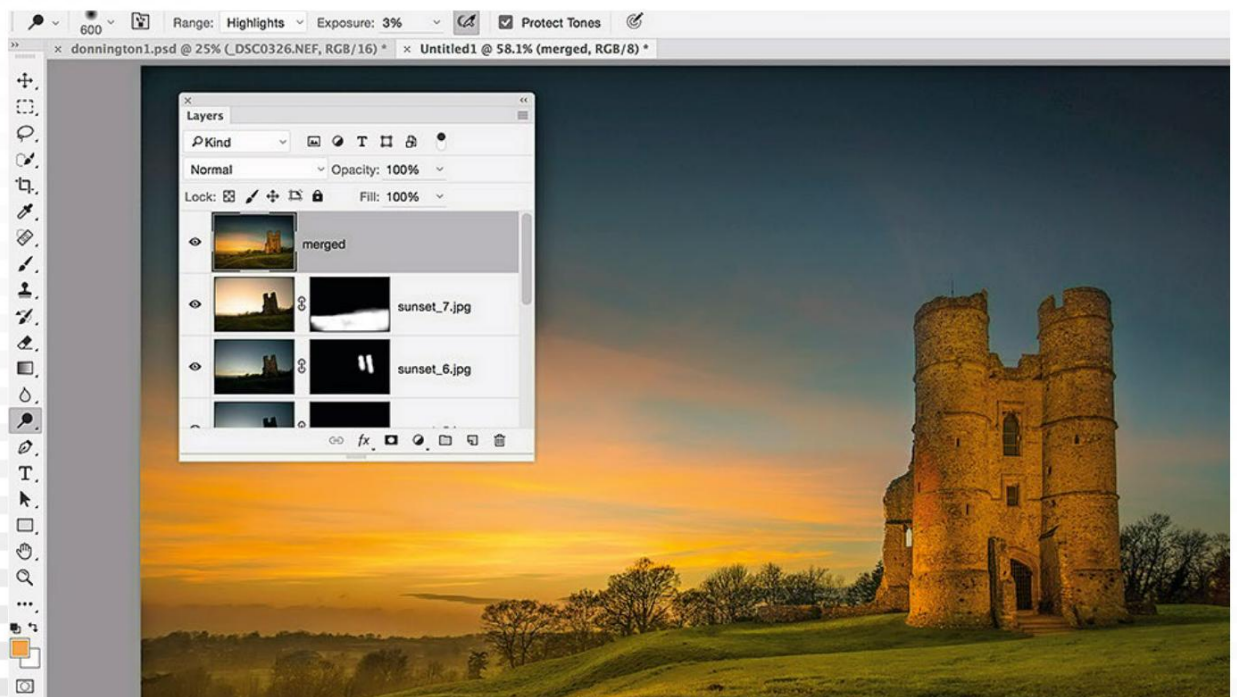
05 ADD A FILL-FRAME

Use the original overexposed frame, taken without flash, as a fill light for the foreground. It needs warming, so go to Image > Adjustments > Photo Filter and use a warming filter to make it more yellow, then blend in the same way.



06 FINISHING TOUCHES

Press Cmd/Ctrl+Shift+Alt+E to create a merged copy, then refine the shot as you would any landscape. We've improved keystoneing with the Adaptive Wide Angle Filter, and applied dodging and burning to enhance tones.



ESSENTIAL GUIDE: UNDERSTANDING SUNSETS

01 WHAT CAUSES SUNSETS?

With a low sun, light travels through more of the atmosphere, scattering the blue part of the spectrum, and leaving more of the reds and oranges that make sunsets so compelling. Sunsets are more colorful in the dry air of autumn and winter.



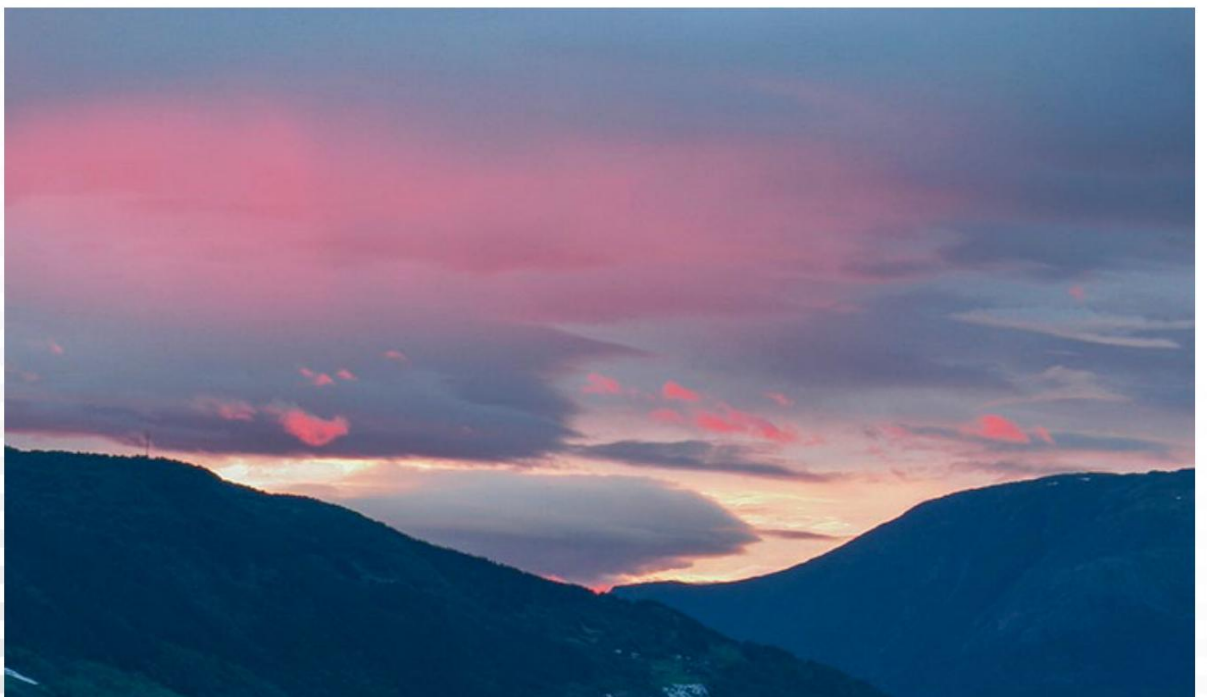
02 CHECK FOR CLOUDS

Sunsets look dramatic with clouds in the sky, reflecting the orange light down. High clouds, like cirrus and altocumulus, are usually better than lower clouds, where sunlight has to fight through atmospheric haze, reducing the colors.



03 WAIT FOR THE AFTERGLOW

Around 15 minutes after sunset, the sky can sometimes turn a markedly different color from earlier. This 'afterglow' is down to volcanic particles in high-level clouds: they scatter light differently, resulting in an array of oranges and purples.



SHOOTING AN HDR LANDSCAPE SHOT

Try blending a set of bracketed exposures to create hyper-real sunset scenes packed with detail



▶▶ Sunsets are ideal for a high-dynamic range treatment, as there is such high contrast between the bright sky and dark land that it's difficult to record detail in both in a single frame. One solution is to shoot a set of bracketed exposures. Mount your SLR on a tripod and set up Auto Exposure Bracketing

(AEB) to shoot a series of frames at either 1- or 2-stop intervals. Use Aperture Priority to keep depth of field constant. Once done, use HDR software to merge your exposures. Dedicated programs like Photomatix Pro (pictured) that do a grand job, but Photoshop and Lightroom can merge the shots too.



MAKE A TITLE SEQUENCE WITH THE TIMELINE



The beauty of video editing in Photoshop is that we can apply all we know about stills to the moving image – making tonal changes, adding filters and blending clips together

▶▶ There are lots of software options out there for video editing, and we don't doubt that some are more suited to the task than Photoshop. But the thing is, we know how to use Photoshop already – so why bother learning an entirely new program? Many of the fundamental skills we apply to

our still images can also be used on video clips, like layers masks, adjustment layers and filters. So once you know a few basics, you can start editing your video clips in much the same way as your stills. Central to video editing in Photoshop is the Timeline panel. We'll show you how it works here.

PROJECT INFO

You'll learn

▶▶ Create a title sequence with the Timeline panel, enhancing tones, blending clips and adding graphics

You'll need

▶▶ Photoshop CC

It'll take 20 minutes

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/g6bd9x> ON YOUR PC OR MAC

LEARN LIGHTROOM TODAY!



▶ This month, take control of colors with our guide to Lightroom's HSL Panel

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editing program with our
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understanding the key settings
on your digital SLR so that you
can take better shots

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course on mastering Adobe's
powerful Photoshop CC image
editing program



Teach yourself Photoshop Elements 12

Elements is a more powerful
editing program than its low price
suggests. We help you unlock
its full potential



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Serious photographers shoot in
Raw... We give a complete guide
to unleashing the power of this
professional file format



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Available on the
App Store

available via the
Practical Photoshop App

ESSENTIALS

Your quick-start guide and reference
to image editing in Photoshop



▶▶ If you're relatively new to editing in Photoshop, or you just don't know where to begin, then this section is the best place to get started. Over the next nine pages, you'll find an overview of the different versions of Photoshop available; a breakdown of the

typical image-editing workflow in Photoshop; an overview of raw file editing; a guide to the six most useful layers; and a glossary of the most useful shortcuts. This guide condenses most of the tools and techniques you'll use every time you import a new roll of pictures.



PHOTOSHOP CC

£8.57/\$9.99 PER MONTH WINDOWS, OS X



Photoshop is the software of choice for most professional and non-professional photographers. Beyond the standard photo-editing features, it boasts a vast array of more creative tools and filters. Layers are one of the key differences between Photoshop and Lightroom. They enable you to mask out selected parts to build up increasingly sophisticated images.



ELEMENTS 14

£79.10/\$99.99 WINDOWS, OS X



Elements is the consumer variant of Photoshop, and contains many of its key tools and features within a simplified interface. It's limited, but it does provide access to layers for those who have switched to a Lightroom workflow.

LIGHTROOM 6

£100.07 OR INCLUDED WITH CREATIVE CLOUD WINDOWS, OS X



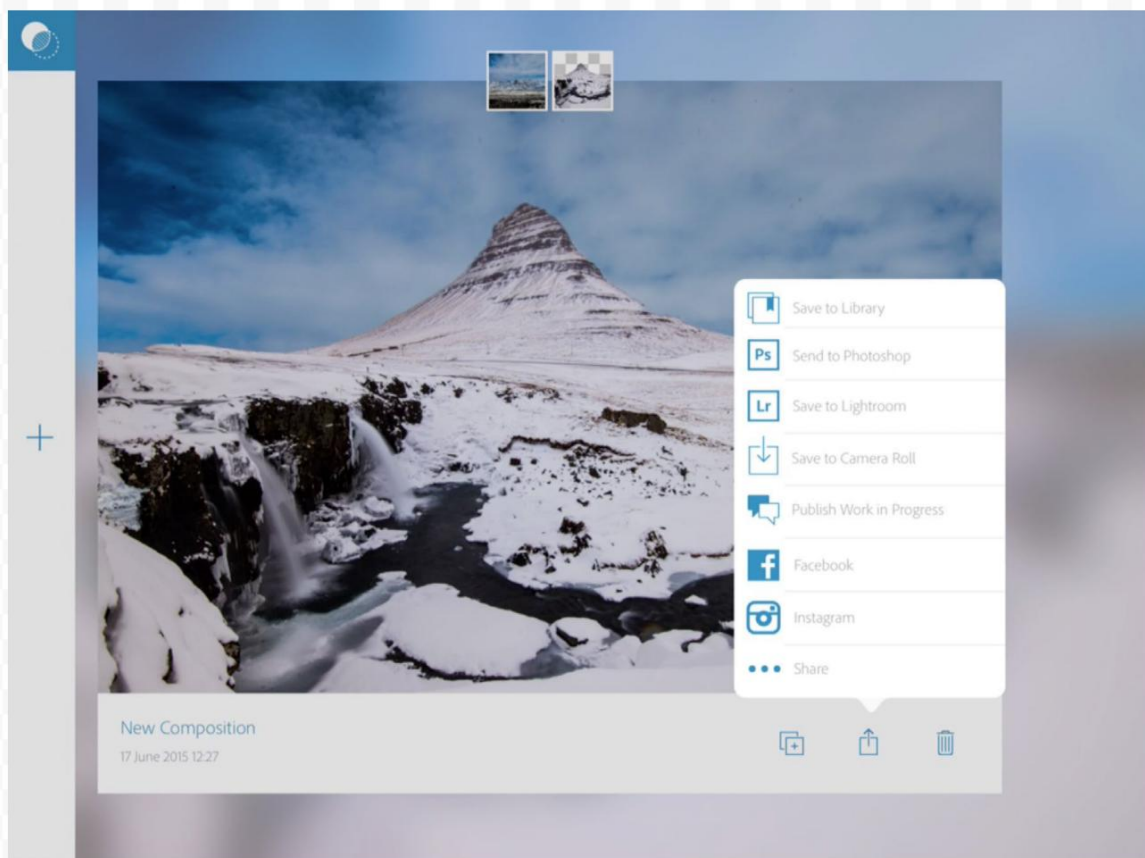
Lightroom combines the professional raw-processing tools in the more expensive Photoshop CC with the asset-organizing powers of the cheaper Photoshop Elements. Lightroom is available as a traditional boxed copy (Lightroom 6), and as part of a Creative Cloud subscription (Lightroom CC). Essentially, the applications are the same, except Lightroom CC has Creative Cloud support, ongoing updates, and access to the mobile and web workflows.

LIGHTROOM MOBILE

INCLUDED WITH CREATIVE CLOUD IPHONE, IPAD, ANDROID



Lightroom Mobile is the lightweight iPad, iPhone and Android version of the application, integrated with Lightroom CC but not Lightroom 6. To use Lightroom Mobile you need to sign up for an Adobe ID so that you can access the Adobe Creative Cloud. This enables you to create a collection of photos on your desktop copy of Lightroom and sync them via the Creative Cloud to Lightroom Mobile on your portable devices. You can then use Lightroom Mobile to edit or add ratings to your pictures.



ADOBE SHAPE

FREE

IPHONE, IPAD, ANDROID



Adobe Shape enables you to turn photos and sketches into beautiful vector shapes for use in your designs or artwork. The app smooths out jagged edges in images, resulting in gorgeous vectors that are endlessly scaleable, just as if you'd drawn them by hand with the Pen tool. Make a shape with the mobile app and the next time you open Photoshop on your desktop, the shape will sync to your Library. Drag it in to any document to add color and make further adjustments.

ADOBE BRUSH

FREE

IPHONE, IPAD, ANDROID



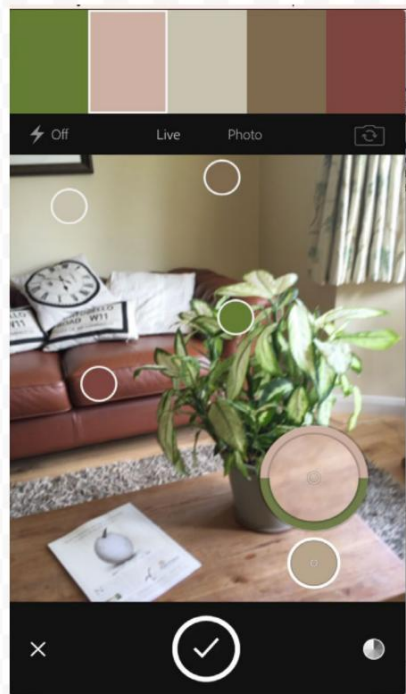
Adobe Brush enables you to make your own custom brushes from photos or sketches for use in Photoshop, Illustrator or the Sketch app. The most successful subjects are usually those that can be easily isolated, such as a splash against white, or a leaf against the sky. You can capture objects for your brush tips using your device's camera, choose from your camera roll, or use your Creative Cloud library. Once captured, you can then fine-tune the look of the tip and apply brush settings.

ADOBE PHOTOSHOP MIX

FREE IPAD, ANDROID



Mix enables you to merge two photos together to create a composite image. It offers a simplified compositing process that makes it easy for beginners to start combining an object from one image with a background from another. You can then send the composite to Photoshop for further edits. If you like, you can also use Mix to edit a single image. It offers a few simple tonal adjustments and more complex edits such as Content-Aware Fill.

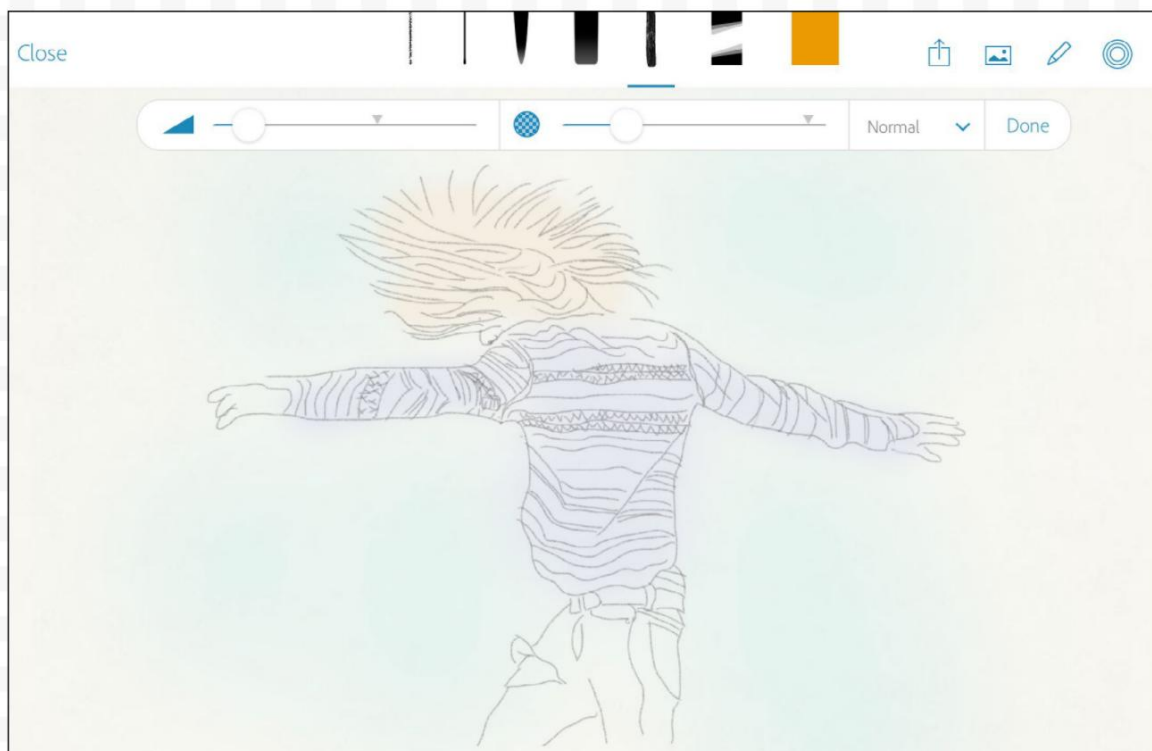


ADOBE COLOR

FREE IPHONE, IPAD, ANDROID



If you ever need help selecting coordinated colors for your designs, try using Adobe Color. It enables you to create color themes from photos taken on your mobile device. This could be anything from a scene in your local park to a famous painting. So if you come across an inspirational scene, capture the colors and save them.



ADOBE PHOTOSHOP SKETCH

FREE IPAD



As the name suggests, this app enables you to paint freehand using a selection of brushes, colors and other tools. However, Sketch is more than just a painting app. It also enables you to connect with like-minded creatives, so you can follow artists and see their work updating. Once you're done sketching the image on your iPad, you can upload to the Sketch community or continue working on the image in Photoshop CC. You can also bring in brushes made with Adobe Brush, and for those who can't paint, there's an option to overlay images so you can trace over a photo. Sketch is compatible with Adobe's pen and ruler hardware, Ink and Slide, but you can get great results with your finger.

PHOTOSHOP FIX

FREE IPAD

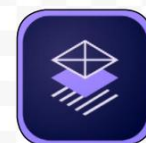


Fix is a retouching app for altering portraits and fixing marks or blemishes in your photos. Intelligent facial recognition locks onto eyes, lips noses and chins, making it easy to tweak a smile, tuck in a jawline or enlarge eyes, should you wish.



ADOBE COMP CC

FREE IPAD



If you're a designer who wants to build a quick layout for a web or print page, then Comp is the ideal place to start piecing ideas, images and text together. You can draw common design elements such as text or image boxes with quick gestures. For example, a couple of squiggly lines with a dot makes a header, and a cross makes an image box. It makes it easy to mock up a layout in seconds. You can then add words and graphics. The app even spits out a Photoshop, Illustrator or InDesign document.

BEHANCE CREATIVE PORTFOLIO

FREE IPAD, IPHONE



Behance is the online social space for creatives to share and showcase their portfolios, connect with one another, and find work. With work from the best photographers, digital artists and designers out there, it's also a great place to find inspiration for a new project. If you're a Creative Cloud subscriber you can set up a Behance page in minutes. The Behance app for iOS devices enables you to manage your page, while the Creative Portfolio app provides a polished portfolio.

THE IMAGE-EDITING WORKFLOW

Manage your photos from capture to output in three stages

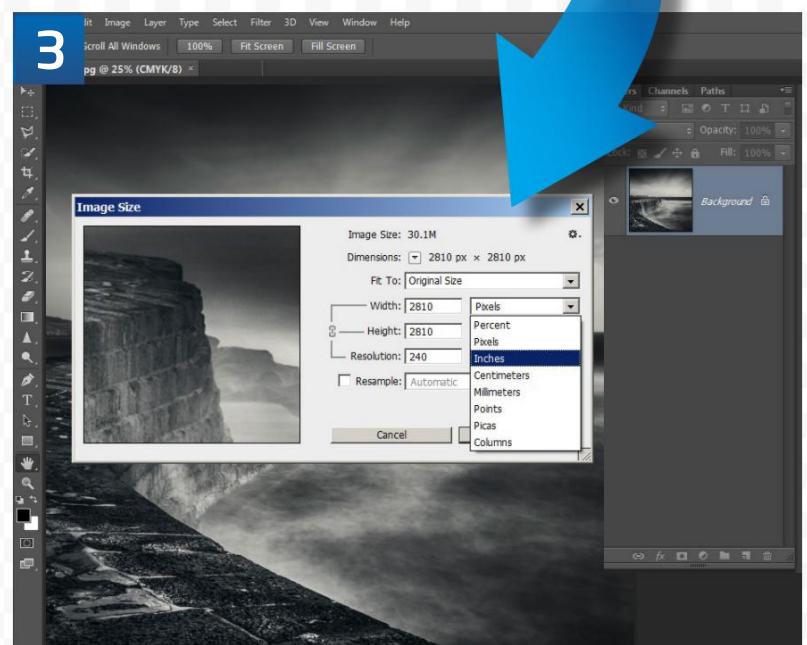
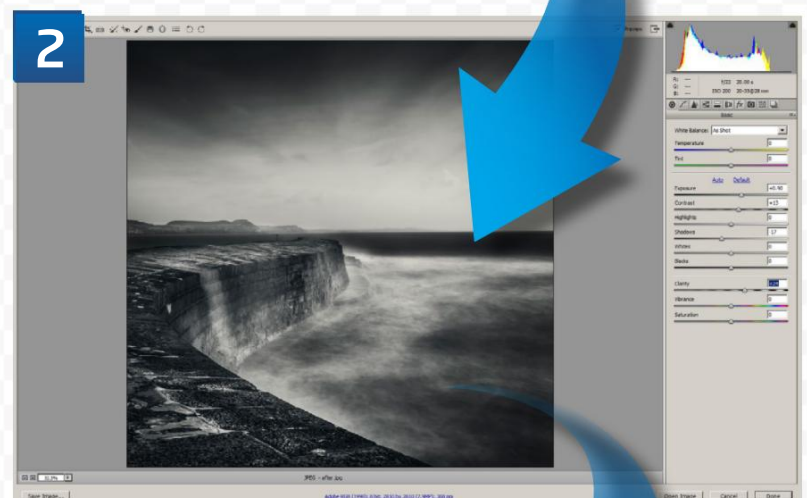
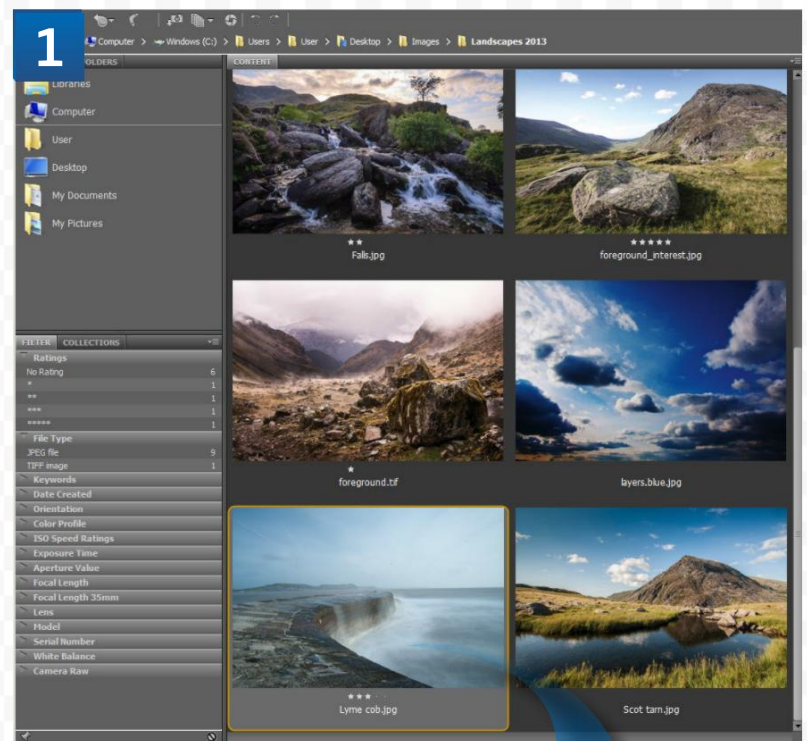
▶▶ The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

1 The first stage is to begin sifting through your pictures to discover which are the keepers. The image organizer that comes with Photoshop is ideal for this task. Adobe Bridge has controls for keywording, rating and filtering your images, and there are handy tools for batch renaming files, creating panoramic stitches, making contact sheets and more.

Launch Adobe Bridge and navigate to a folder containing new images. Use the cursor keys to quickly flick through the images and click below a thumbnail to add a star rating, or use the keyboard shortcut **Cmd/Ctrl+1-5**. You can then filter your images by the star rating to group the ones you want to work on.

2 The next step is to open the images from Bridge into Adobe Camera Raw. ACR is the best place to make initial changes to your images to boost tones and correct any problems with exposure and so on. It doesn't enable you to combine images – you'll use Photoshop for that – but it does enable you to make the kind of edits photographers need.

3 In Photoshop, you can further refine the image with layers and adjustment layers, which offer a much more flexible way of working than ACR. Once you've finished, it's time to share it with a wider audience. Go to **File>Save**, and your image will be saved as a Photoshop document (PSD). This keeps all the layers intact, which means you can go back and retweak the image at a later date. However, PSD files are large and take up lots of hard drive space. If you want to share your images online or via email or social media, save them as JPEGs.



THE BASICS OF RAW PROCESSING

Discover how to process your raw files to perfection

 The latest version of the raw file processor included with Photoshop is so powerful that most photos can be processed entirely in the raw processor, with no need for further editing in Photoshop. And by making your adjustments in Adobe Camera Raw

rather than in Photoshop, you'll ensure the best possible image quality, because raw files contain more picture information than bitmap images such as un-layered PSDs and JPEGs. Here's our reference to the features you'll use the most in the Basic panel.

THE BASIC PANEL IN ACR

TEMPERATURE

Use this slider to warm or cool an image if the White Balance tool fails to correct a color cast

TINT

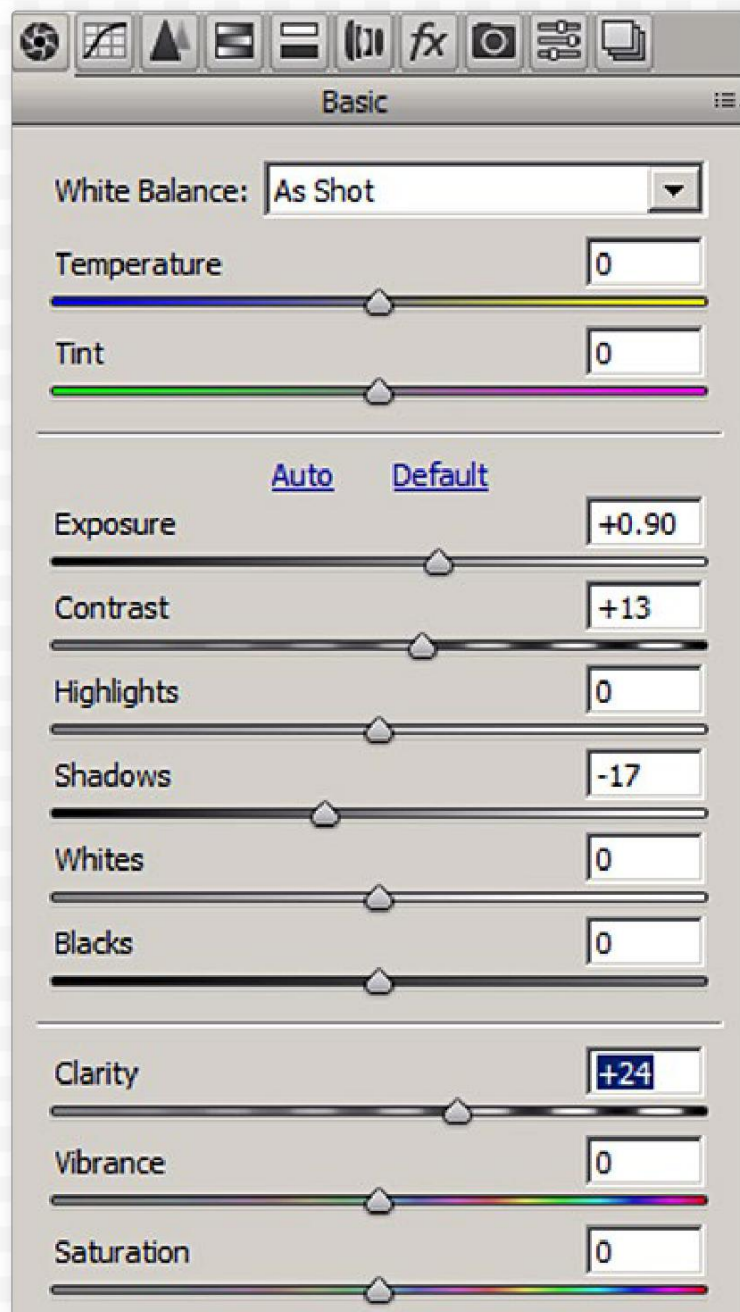
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

EXPOSURE

Controls the overall brightness of the image

BLACKS

Sets a point on the tonal range at which pixels should be pure black



SATURATION

Controls the overall color intensity of the image

CONTRAST

Makes light pixels brighter and dark pixels darker

HIGHLIGHTS

Controls the brightness of the lightest pixels

SHADOWS

Controls the brightness of the darkest pixels

WHITES

Sets a point on the tonal range at which pixels should be pure white

CLARITY

Controls the amount of midtone contrast

VIBRANCE

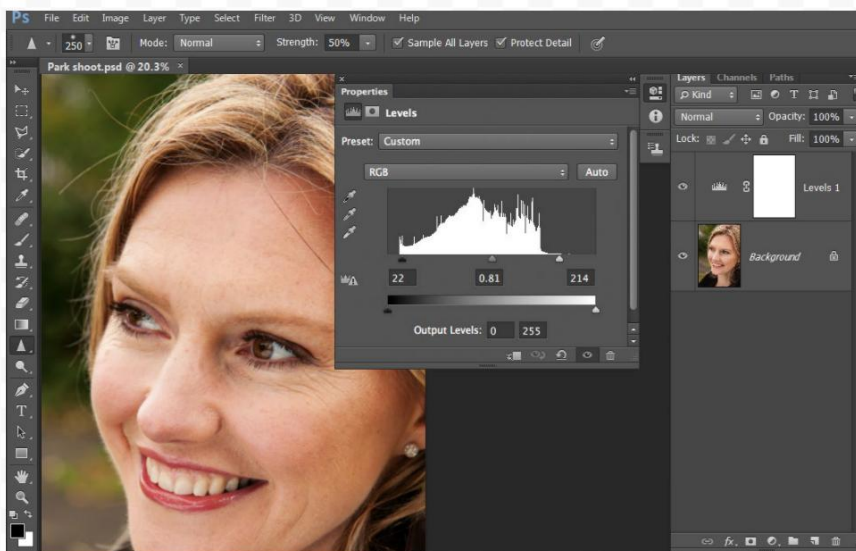
Adjusts the intensity of the less-saturated colors

SIX ESSENTIAL LAYERS FOR PHOTOS

The six most frequently used Photoshop layers for image editing, and how to use them to improve almost any photo

▶▶ Photoshop has many types of layers and adjustment layers available, but there are six that you'll find you need to use again and again. Learning how they should be

used may seem a little daunting for beginners, but once you've got to grips with them, you'll find they play a part in the creative process of almost every image you make.

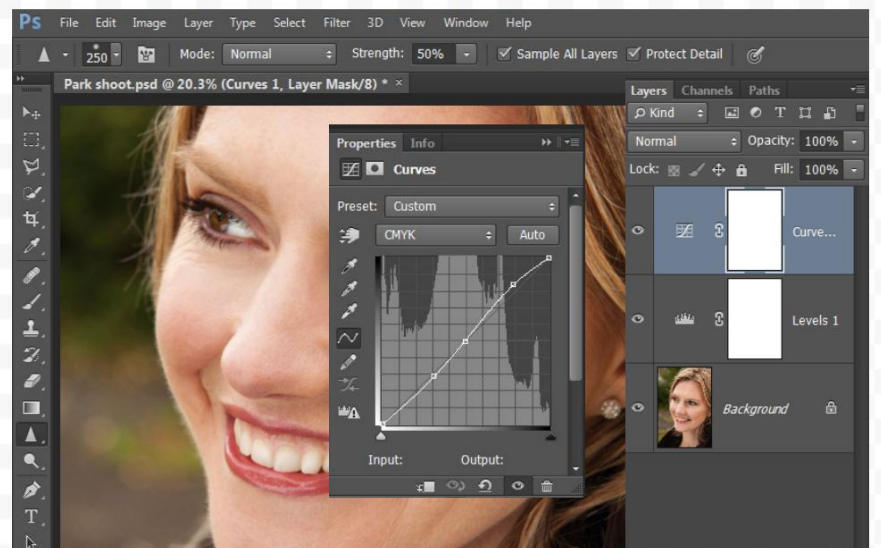


01 LEVELS

This should be the first layer you add to an image, because it fundamentally alters the tonal range of the entire image. Create a Levels Adjustment Layer, drag the Black Point slider inwards until it touches the left-hand edge of the histogram, and drag the White Point slider inwards to the right-hand edge. This remaps the tones of the image to make more of the available tonal range.

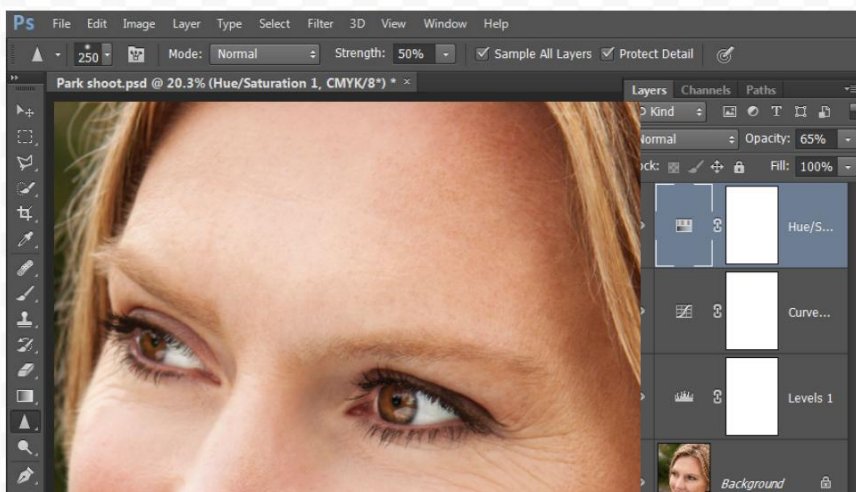
02 CURVES

Curves is one of the most powerful adjustment layers. An S-shaped curve brightens the highlights and darkens the shadows, resulting in extra contrast. Create a Curves Adjustment Layer and click the middle of the diagonal line to add a central control point. Drag down on the lower part of the line and drag up on the upper part of the line to improve image contrast.



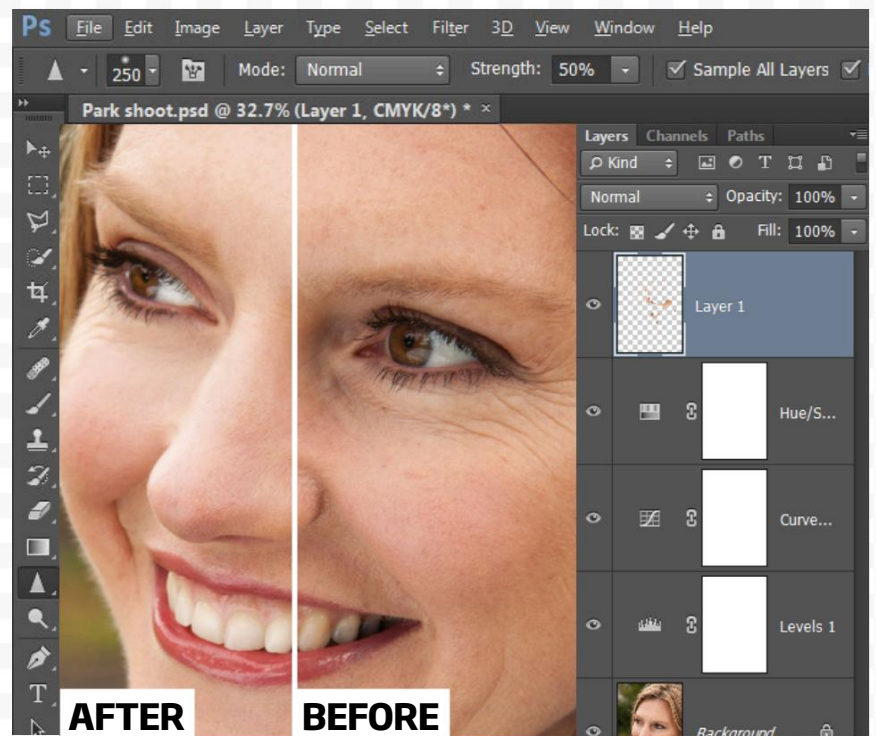
03 HUE/SATURATION

This adjustment layer is best used for altering the intensity and brightness of individual color channels in an image – greens and blues in landscapes, for instance. Create a Hue/Saturation Adjustment Layer, click the Master menu and choose the color channel you'd like to adjust. Small changes are usually the most effective.



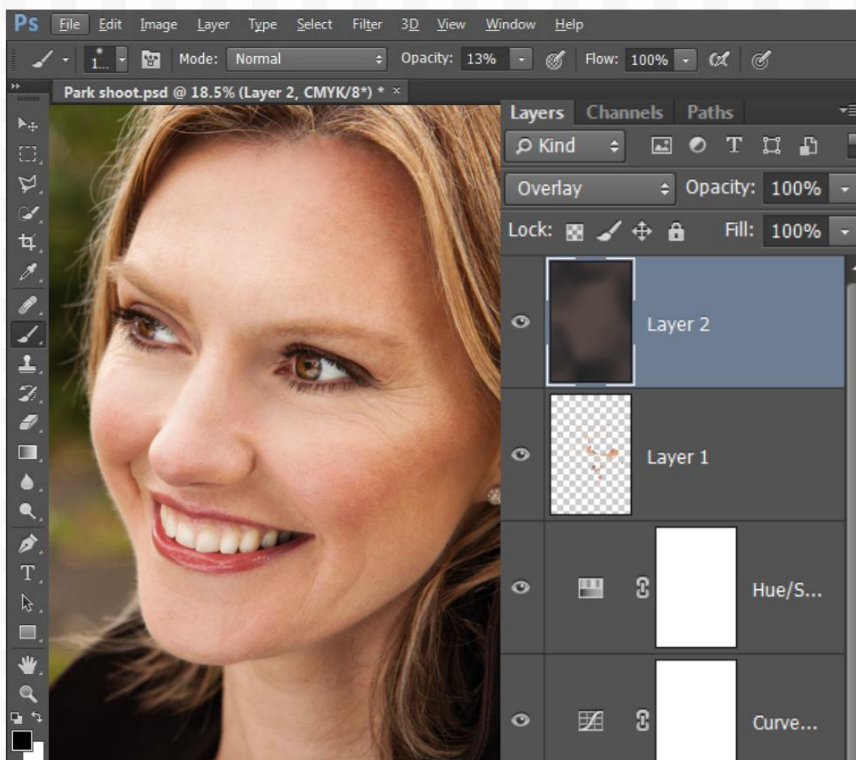
04 HEALING LAYER

Most photos contain unwanted marks or blemishes. The Spot Healing Brush tool is effective at removing these. The best way to apply the healing is on a new blank layer, so that you can easily tone down or remove selected healing work later without having to start from scratch because you healed directly on the background layer. To do this, create a new blank layer, choose the Spot Healing Brush tool from the Tools panel and tick Sample All Layers on the Options Bar, then continue as normal.



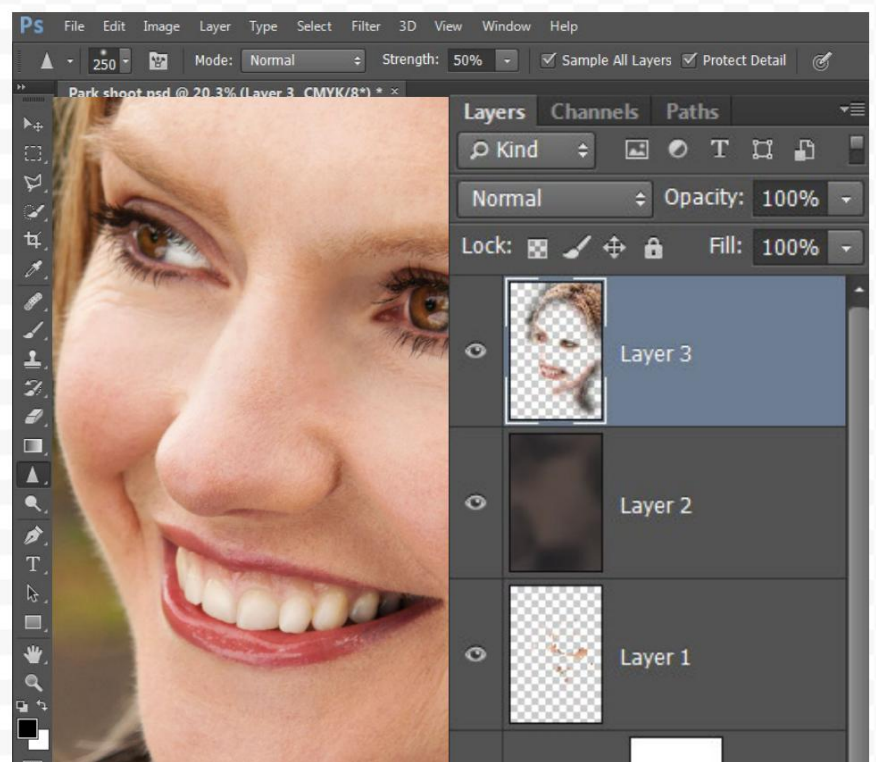
05 DODGE AND BURN

One of the best ways to enhance a photo is by lightening or darkening selected areas of the image. This can be done with the Dodge and Burn tools, but rather than use them directly on the image, a separate grey layer gives you greater control. To create a Dodge and Burn layer, hold down Alt and click the Create a new layer icon in the Layers panel. Give the layer a name, then choose Mode: Overlay. Check Fill with Overlay-neutral color and click OK. Now use the Dodge and Burn tools (with Range set to Midtones) to work on the new layer.



06 SELECTIVE SHARPENING

Once all other adjustments have been made, you need to sharpen the image for output. The traditional way is to create a merged layer at the top of the stack, apply Unsharp Mask, then paint on the mask to remove the sharpening from those parts of the image you want to remain soft. However, the Sharpen tool enables more control over the process by enabling you to build up the effect by brushing repeatedly with a low opacity brush. Create a new blank layer, select the Sharpen tool, tick Sample All Layers and set a Strength of 50% or lower.



14 ESSENTIAL KEYBOARD SHORTCUTS

14 keyboard shortcuts that will massively improve your speed and efficiency while working in Photoshop

D

Reset the foreground and background colors to black and white

ALT+[SCROLL WHEEL]

Zoom in or out of the image

CMD/CTRL+SHIFT+ALT+E

Create a merged copy of all the layers in the layer stack

SPACE BAR

Temporarily switch the current tool to the Hand tool, for moving around the image while zoomed in

ALT+[EYE ICON]

Switch off the visibility of all other layers in the layer stack, for before-and-after comparisons

CMD/CTRL+I

Invert the color of a layer mask to black

SHIFT+[LAYER MASK]

Disable the effects of a layer mask

X

Switch the foreground and background color swatches

[OR]

Resize the brush tip

SHIFT+[OR]

Cycle backwards or forwards through the layer blend modes

CMD/CTRL+ALT+Z

Undo the last change made to the document. Works multiple times

CMD/CTRL+[LAYER MASK]

Load the currently active layer mask as a new selection

CMD/CTRL+T

Activate the Free Transform tool

CMD/CTRL+J

Duplicate the current layer

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